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**THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.**

AUGUST 1, 1878.

THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

THAT "Italian Opera" in this country has now become simply "Opera in Italian" may be proved not only by the fact of a large number of the works performed at our fashionable establishments being German and French, but by the appearance of these Operas in the bills with their original titles—an admission of the absurdity of tampering with words indelibly associated with music which we should have thought would be a death-blow to the old-world notion that Italian is the only language suited for vocal utterance. The truth is that Italy retained her power over the lyrical drama long after she had ceased to exert any real influence upon its progress; and if Opera is ever to be emancipated from its thralldom in England it must be by the voice of those who, throwing aside tradition, are resolved to assert the fact that half the eloquence of a composer is lost when he speaks not in the language to which his music was written. With those who allow themselves to think, it has long been known that our exclusive Italian Opera-houses at the present time occupy precisely the position that our exclusive Patent Theatres occupied in the past time. The drama was certainly to be seen at other places—an inferior quality of course, and at correspondingly inferior prices of admission—but the stock five-act tragedies and comedies, which had been so long accepted by the public as to be given every year with almost the same cast, belonged by right to those establishments the aristocratic nature of which was made apparent to the public by the same means employed at our Italian Opera-houses, the presence of military sentries at the doors. In one respect however, monotonous as was the *répertoire* at these theatres, the works given were much more satisfactory than many of those performed at the Italian Opera-houses, for they were placed before us as their authors wrote them. "Hamlet," for example, was Shakespeare's "Hamlet," but "Fidelio" in its Italian dress is not Beethoven's "Fidelio;" and it is a proof how custom can sanction so glaring an absurdity that anybody can be found to accept it as such. Fashion has done much to confine lyrical art within its own narrow boundaries; but there can be little doubt that the days of Italian Opera, as we have hitherto understood it, are now numbered, for during the past season on some of the most attractive nights the attendance has been but scanty; all the novelties produced have been originally written to French words; and a *prima donna* whose name was at one time sufficient to fill every stall in the house has been actually in London without an engagement. Another sign of the times is the modest manner in which the operatic prospectuses have been recently issued. The lessees mean to do scarcely anything new, and they say so. This is of course as it should be, but we cannot but believe that these bald programmes of the season's doings must tell seriously upon the subscription list. All the works named "from which selections will be made" have been given season after season until the listless holders of boxes and stalls begin to think that they should like to hear something not quite so familiar between the pauses in their conversation; for even the excitement of a *début*, with the attendant bouquet-

throwing and wearisome "callings-on," palls upon the pampered appetite by the frequency of its occurrence.

As faithful chroniclers of facts we are, however, bound to record that the usual season at both our Italian Opera-houses has been fairly satisfactory to the subscribers. Mr. Gye, who is becoming quite a veteran lessee, as a rule keeps perfect faith with his patrons, for any announcement at the Royal Italian Opera is rarely altered without a very sufficient reason. At the early part of the season the illness of several new vocalists caused such a confusion in his arrangements that it was impossible to tell, even when an Opera had been rehearsed and was ready for the stage, whether it could be done; but when he got into fair working order with a company that could be depended upon—for well-tried singers seldom disappoint the public—he sailed steadily on to the end of his voyage, keeping free from any undue excitement on his journey, and fairly earning the good opinion of those who had on so many former occasions intrusted themselves to his guidance. "Two at least" of the works named in the prospectus were promised, and two have been done; but why, considering that Madame Patti was available for the principal character, "Carmen" was not produced is one of those mysteries which we cannot attempt to unravel. Victor Massé's "Paul et Virginie," although perhaps scarcely worth the trouble of careful preparation, contains some pleasing music; and with the characteristic scenery and picturesque groupings which the story demands, may perhaps be occasionally welcomed; but Flotow's "Alma" is not only musically feeble, but destitute of any attractive quality, save the singing and acting of the principal artists, the appreciation of whose efforts in so hopeless a cause was amply manifested even by those who perfectly agreed with us in our opinion of the Opera as a work of art. With the exception of Mdlle. Cepeda, the new comers have produced but little effect, and we may probably never hear their names again. The old favourites, Madame Patti and Mdlle. Albani, have been the real attractions of the season; and both have, if possible, advanced in public favour. Madame Patti's *Semiramide* somewhat took the audience by surprise, for it developed this artist's powers in a walk of the art which she has scarcely before ventured upon in this country; and Mdlle. Albani, not only by her charming acting and singing as the heroine in Wagner's "Lohengrin," but as *Virginia*, in Massé's Opera already mentioned, has now thoroughly secured her position as one of the first artists on the lyric stage. Madame Scalchi, too, as *Fides*, in Meyerbeer's "Prophète," although not a Viardot Garcia, sang well and intelligently, and in other parts during the season has also been highly successful. Signor Gayarré, although a mannerist and a singer who does not grow upon us, invariably secures the good opinion of the majority, but M. Capoul has in our opinion been the tenor of the season. Both the orchestra and chorus have exhibited decided marks of improvement since last year. As Conductors, Signori Vianesi and Bevignani have been highly efficient; but the plan of dividing so important an office is a bad one.

At Her Majesty's Opera the loss of Madame Christine Nilsson and M. Faure has been seriously felt; but Mr. Mapleson has certainly done all he possibly could to supply their places. Madame Etelka Gerster, who made a highly favourable impression last season, has materially added to her reputation; creating a marked effect, more especially as the heroines in "Lucia" and "La Sonnambula," and evidencing a decided advancement both as an actress and a singer. The engagement of Mdlle. Minnie

Hauk has proved an extraordinary success; Bizet's Opera, "Carmen," affording her an opportunity of displaying her highest qualities; indeed, we have not for many years seen so excellent an assumption upon the lyric stage as this clever artist gives us of the coquettish, cold-hearted, and fascinating gipsy; and there can be little doubt, if Mdlle. Hauk continue a member of the company, that "Carmen" will be one of the most attractive works in the *répertoire* of next season. Little need be said of Mdlle. Mathilde Wilde, who made but a feeble impression as *Valentine* in "Les Huguenots"; but Mdlle. Tremelli, who had a most enthusiastic reception on her *début* in the small part of the *Caprojo* in "Dinorah," has fully established herself as one of the best of our operatic contralti. Mdlle. Eugénie Pappenheim, who made her first appearance as *Valentine* in "Les Huguenots," has scarcely advanced in public favour by her performance of *Leonora* in "Fidelio;" but with the vivid recollection of the late Mdlle. Titiens in the same part, it would be difficult indeed for any artist to establish herself as a worthy successor. Mdlle. Alwina Valleria's valuable services during the season deserve the warmest recognition. In every part she has been thoroughly efficient, and in "Carmen" especially elicited so much genuine applause by her purity of style and facile vocalisation as to make the small character of *Michaela* quite a feature in the Opera. Again, Mdlle. Marimon has had comparatively little to do; but she has always been well received, and always perfectly satisfied the most critical listeners both by her singing and acting. It is possible, therefore, that there may be too many *prime donna* in the establishment for all to have a perfectly fair hearing during the season. Madame Trebelli came somewhat late in the season, but her services have been most important; and warm commendation is due to Mdlle. Bauermeister, not only for her talent, but for her readiness on all occasions of sudden emergency. Of Signor Campanini's vocal and histrionic powers as displayed in "Carmen" we cannot speak too highly; and Signori Fancelli and Bettini have, as usual, much strengthened the tenor department, Signor Del Puente being also a valuable member of the company. We have had few novelties during the season; but the production of Bizet's "Carmen" covers a multitude of sins of omission. We are equally at a loss to know why we have not had Gounod's "Mirella," and why we have had Marchetti's "Ruy Blas" and Balfé's "Il Talismano." Certainly the public cared not for the last two Operas; but then perhaps the artists did, and we know that lessees are more ruled by their vocalists than their subscribers. Under the steady *bâton* of Sir Michael Costa the orchestra has always been ready and efficient; and although we could wish that both band and chorus would be occasionally more subdued, we bear willing testimony to the generally excellent manner in which the Operas have been prepared.

The Crystal Palace Concerts steadily maintain their high reputation for the rendering of instrumental music, but the choir still leaves much to be desired. As we have often said, this department ought to be placed under the sole direction of an experienced choirmaster, whose duty it should be to rehearse the works performed. It is true that compositions demanding choral executants need not be given; but the Sydenham concerts have now taken so high a place in public estimation that we should be extremely sorry to see this course pursued, especially as so enterprising a Conductor as Mr. Manns would scarcely feel satisfied in totally excluding choral music from his *répertoire*. During the last season many works of German writers have been given for

the first time, some of which we could well have spared; but in proof that English composers are not forgotten, we may instance the performance of Mr. Ebenezer Prout's new Symphony, Professor Macfarren's "Lady of the Lake," and Mr. J. L. Hatton's sacred drama, "Hezekiah."

The Philharmonic Society seems to have had enough of "novelties" during the last season, for not only have the programmes this year been selected from works long sealed with public approval, but the morning concerts have been abolished, and the time of commencement has been restored to eight o'clock. There can of course be no reason why this Association should be pushed forward with the times, if a sufficient subscription can be secured to defray the expenses on the old principle of merely providing eight good concerts during the season; but as the conservative supporters drop off, the Directors must not be astonished if the gaps thus left should not be as readily filled up as they could wish.

The Sacred Harmonic Society has given an excellent performance of a work which, more from the character of the libretto than that of the music, has been permitted to fall almost into oblivion. We care not whether Rossini may have called "Mosè in Egitto," when it was originally produced, an Oratorio or a Biblical Opera; but certainly a composition acted upon the stage with dresses and scenery is not an Oratorio, even if the audience, as it is alleged, wore black; and assuredly the secular colouring of the incidents does not at all favour the notion. So much of the music, however, is in the master's best style that we willingly accept the work under any title which may allow of its representation by an institution pledged to the rendering of sacred compositions, and we shall cordially welcome its reappearance in the prospectus of next season. Sir Michael Costa deserves the warmest praise for the manner in which he must have worked to achieve such a highly satisfactory result; and if a little energy were shown in the production of works by living composers, the Society would more firmly enlist the sympathies of the musical world in its annual performances.

Considering that only three concerts were given this season by the Bach Choir, it is highly creditable to the members, as well as to the energetic Conductor, Mr. Otto Goldschmidt, that so many interesting works were performed. Of course Bach's Mass in B minor occupied one concert, but the same composer's "Magnificat" and "Christmas Oratorio"—with Mr. Ebenezer Prout's excellent additional accompaniments—were welcome items in the programme of a Society especially organised to place the great master's best works before an English public. Amongst the other compositions given may be mentioned Schumann's "New Year's Song" (which produced such an effect as to warrant its repetition at the following concert), Purcell's six-part Anthem, "O God, Thou hast cast us out," Brahms's "Schicksalslied," and Dr. Wesley's Anthem, "O Lord, Thou art my God," all of which were comparative novelties. The manner in which these works were rendered fully sustained the high reputation of a Choir which we trust has now grown into an institution of the country.

It seems strange that at the concerts of an amateur one of the finest orchestras ever heard in this country should have been brought together. Such, however, is the undoubted fact; for Madame Viard-Louis, of whom we before knew nothing, determined not only that she would make a name as a performer, but that she would engage the first instrumental artists to accompany her; and then, having so perfect a band at her disposal, she resolved to employ their talents in the rendering of classical works. Whether she has

achieved her first object we care not here to discuss, for most music-lovers would fain deal gently with the failings of one who, on condition of occupying but a small portion of the concert herself, provides so excellent a programme. Yet, as we hear that she contemplates a more extended series of performances in the future, we venture to express a hope that she may at least take the advice of some judicious musical friends as to what she may be justified in selecting for the exhibition of her powers; for we should be sorry if anything were to prevent concerts of so excellent a character receiving all the patronage they unquestionably deserve.

The Monday Popular Concerts have been slightly shorn of their usual attraction by the absence of some of those artists annually looked forward to at these performances; but they have been well supported, and we trust, next season, will thoroughly recover the reputation they have so legitimately earned. Amongst the Choral Concerts may be mentioned those by Mr. Henry Leslie, which, although bringing forward but few novelties, were as cordially welcomed as ever; the Concerts of the Royal Albert Hall Choral Society, under the able direction of Mr. Barnby, who deserves every credit for introducing Professor Macfarren's new Oratorio, "Joseph," to the London public; and the performances of the Borough of Hackney Choral Association, which, under the conductorship of Mr. Ebenezer Prout, have in a brief period become as remarkable for instrumental as for choral excellence. Herr Hermann Franke, whose Chamber Concerts at the Royal Academy of Music have been amongst the best of the season, Mr. Charles Hallé, Mr. Walter Bache, and many others have made their annual appeals with their usual success; but the number of what may be termed "benefit concerts" is sensibly diminishing, a sign let us hope that the love for entire works is replacing that for those heterogeneous scraps which made up the fasionable musical entertainments of former days.

The New Philharmonic Concerts have shown a life which cannot but give them a high claim to public patronage. Many works have been performed during the season of the greatest interest, and we shall be glad to see a continuation of that activity which alone can secure attention in the present day. It would be well, however, if the system of having two Conductors were abolished; for however efficient may be the instrumentalists engaged, it is quite impossible for them to serve two masters. A good word, too, must be said for the "Musical Union," which, under the direction of its indefatigable founder, still prospers, in spite of the old-world aristocratic air which surrounds it. A classical programme is always provided at these concerts; and we are glad to find that the majority of the surviving subscribers annually rally round a veteran artist who has so long and so successfully served them.

At the Alexandra Palace music has been an attractive feature during the season, several concerts, with well-selected programmes, having been given; but the excellent organisation of the band under Mr. Weist Hill has not been forgotten, and it will be long before the musical entertainments here will recover the *prestige* they obtained under the supervision of the late Conductor.

In art, as in politics, there is the tendency to promote party spirit by ranging into opposing factions those of different modes of thought; and in music it seems understood that persons who desire to hear a work as the composer did *not* write it, are resolved to do battle with those who, ranking both a composition and its author beyond the executant, have been opprobriously termed "purists." Whether the principal portion of the "tuition of the future" may consist of

selecting a recognised work and, by carefully guarding a pupil against following the author's text, teaching him how *not* to play it, we cannot say; but certainly, if we may judge from much that we have heard of a certain modern style of performance, various editions of celebrated pieces padded up by German artists, and adaptations of delicate chamber compositions for huge concert-rooms, we may reasonably conclude that those who set this fashion either utterly disregard what the composer intended, or fancy that they know his meaning better than he did himself. In our summary of last year's musical season we called attention to the effect of Herr Rubinstein's eccentric performances; and we may perhaps accept it as a healthy sign that his non-appearance during the present year seems to have been scarcely noticed, although it is true that Dr. Hans von Bülow—a milder disciple of the "sensational" school—has appeared, and been received with that graceful recognition of his marvelous powers which even the "purists" must willingly accord.

We are glad to find that the vexatious questions of copyright raised by the "Copyright and Performing Right Protection Society," through the now well-known agent of the Association, Mr. Harry Wall, are at last virtually brought to an end; and, as it seems highly probable that those who hold a legal right over works will be able to see after their own interests for the future, it is to be hoped that both the Society and its energetic Secretary may be enabled to retire into that seclusion which by their exertions they have so legitimately earned.

It will be seen, in passing through our records of the principal musical events, that the present season has been unusually barren of results. We read a great deal about this being attributable to the migration of the Court during the best part of the year; but this is no place to disguise the fact that the Court has nothing whatever to do with it. Those who watch the progress of music in this country have been long aware that royalty, if it have any effect at all upon the art, rather retards than advances it. It is possible that a few extra tickets may be sold when it is advertised that Princes and Princesses will be present at a concert; but everybody knows that these royal personages generously go to be looked at, and that those who purchase seats go to look at them. True it is that, through personal influence, the "Royal Box" at the Albert Hall is occasionally graced by its legitimate occupants when the composition of an Englishman is performed; but when is the work of any British composer commanded at a "State Concert?" when are our native executants heard at Buckingham Palace? or, indeed, can a single instance be cited of a successful modern sacred work, written by one who sees rather the appreciation of artists than the countenance of Princes, ever having been performed by request before those noble patrons of the art who in certain quarters are said to gladden by their presence, or blight by their absence, the London Musical Season? We should be glad, indeed, if these truths were taken to heart, for we cannot but believe that, if the great works in art were adequately rendered and placed before intelligent amateurs, there would be no reason for seeking aristocratic supporters. The Italian Opera may continue to represent music to the fashionable world—and the absence of a Court will no doubt have much effect upon the fortunes of the lessees of these establishments—but let us not misrepresent the truth, and cover our want of energy by complaining of want of patronage. The taste for the highest musical art in this country has been the growth of, and will continue to be nurtured by, the people. Let us strive, therefore, to strengthen the love for good works amongst those whose "patronage"

is a sign of appreciation; for we may rest assured that when great names are not really useful in a cause, it is a waste of energy to endeavour to procure them for the sake of being ornamental.

BRITISH MUSICAL ART IN PARIS. (By OUR SPECIAL CORRESPONDENT.)

In a recent number of the *MUSICAL TIMES* appeared an epitome of the arrangements made for an international display of musical art in connection with the French Exhibition. I need not, therefore, tell how and why it came to pass that, on the 17th, 18th, and 20th ult., English music (and other) was performed by English artists (and other) at the Palace of the Trocadéro. Reference to the epitome in question is easy, and my present business amounts to no more than the task of describing what sort of figure our compatriots made in the French capital, and what kind of impression our music seemed to produce.

But there are one or two preliminaries to deal with and dismiss before reaching the main issue. The reader has doubtless observed the little parenthesis just above, and is curious to know its exact force. I will tell him. The music performed was not, as he rightly infers, all English music, nor were the artists engaged all English people. But why not? As to the first fact, it may be pointed out that none of the nationalities as yet represented have confined themselves to native compositions. The Italians, for example, played works by Beethoven and Berlioz; so that it was no departure from the general scheme, and no necessary confession of weakness, for our own representatives to draw upon Handel and Mendelssohn. Moreover, two out of the three programmes were exclusively English, and the proportion of foreign art in the third was not large enough to provoke the hostility of any reasonable critic. As regards the artists, my reader will have in mind the fact that when the French authorities discovered how difficult it was, in some cases, for the representatives of foreign nations to bring an orchestra, they proffered the services of the band officially connected with the Exhibition. Of this advantage, our own people, I much regret to say, were compelled to avail themselves. England might and should have sent over an orchestra—that of the Philharmonic, or the more splendid one organised by Mr. Weist Hill for Madame Louis's concerts—but as, through lukewarmness and want of enterprise she did not, it became necessary to accept the generous offer of France, or limit the display to purely vocal music. Every patriotic amateur must regret this; but, on the other hand, there is cause for rejoicing in that England escaped the great danger and deep humiliation of not being represented at all. The escape was a narrow one. But for a fortuitous combination of favourable circumstances, such as the willingness of a large number of ladies and gentlemen to make the necessary sacrifice of time, and the readiness of others to guarantee pecuniary means, our country's muse would have been silent on the Trocadéro, and our country's name made a by-word and a mocking. It is all very well to say that the representation of British musical art was unworthy. That is a matter of opinion and not of fact. Unworthy it may have been as regards its limited scope, but as far as it went it was the opposite; and none have been readier to admit this than the intelligent French critics and amateurs who attended every performance, and followed the proceedings with unflagging interest. Let us give credit, therefore, to Mr. Arthur Sullivan, our official mouthpiece

with the French authorities, and to Mr. Henry Leslie, the leader of the choir engaged, for all they did, and did so well, to sustain the honour of their country. They cannot be blamed for what was left undone, nor should any sin of omission not theirs take away from the virtue of actual achievement.

The first Concert, as already intimated, took place on Wednesday, July 17, and was by far the most important of the series, for the sufficient reason that it alone combined the French orchestra and the English choir. It alone, moreover, excited a manifest interest, and brought together a host of distinguished people, including the Prince of Wales (who had travelled to Paris expressly to be present), Lord Lyons, M. Gambetta, the Duchess of Magenta, M. Halanzier, M. Lamoureux, M. Gounod, and many other notables. The large hall, however, was by no means full, the boxes especially showing a "beggarly array" of vacant chairs. Some ingenious reasons were assigned for the abstention of so large a part of the *beau monde*; and guesses ranged even as far as Cyprus, the occupation of that island by Great Britain having, it was thought, offended the national pride. But the real explanation lies in the fact that the great world of Paris—or, rather, the major part of it—had left the town to provincials and foreigners, and could no more than the famous bird of Sir Boyle Roche be in two places at once. Even as it was the hall had a sufficiently brilliant appearance, and moved the reporter of the *Figaro* to something like enthusiasm. "Never," wrote that impressionable gentleman, "had the immense *salle des fêtes* contained so many people. True, it was not full, but probably we shall never see it full on any occasion. From the pit to the tribunes, on all sides, one saw the charming Englishwomen, young girls in great numbers—a collection of the most ravishing misses (*sic!*) of which it is possible to dream. All that Paris still retains of Paris society was scattered about the boxes and the amphitheatre." But French eyes were not so pleased by what they saw upon the stage. A Frenchman, on any and every occasion of ceremony, puts himself into evening dress, no matter what the hour of the day; and the ladies of French choirs never appear save in uniform. Imagine, then, their surprise when the English singers, male and female alike, came upon the platform in ordinary walking attire, and remained there to be gazed at—another strange custom—during the whole of the Concert. With reference to this matter the *Figaro* said: "We remarked that nobody was in evening dress, and that the female choristers wore what pleased them without any kind of uniformity. It appears that in London the dress-coat is essentially a garment for evening use, and that never, on any account, is it put on during the day. Moreover, when the men are not in full dress the women do not make a fresh *toilette*. But it must be said that the executives of to-day were a little too negligent in the matter of attire." The *Gaulois*, on its part, was so shocked that it could not pursue the subject. It remarked: "I had almost forgotten to say that the French public experienced some surprise at seeing the female singers in walking dress, and the men in morning-coats, remain on the platform the whole time, after the fashion of artists at certain *café* concerts. It appears that this is the English custom. We will not discuss it." The French journalists were at full liberty to express astonishment, but saw that they ought to stop short there. Not one was illogical enough to complain that the English custom had been followed. These were English Concerts, and half their value, under the special circumstances, depended upon their being given in the English manner. The French discerned this, but

not so our compatriots. Taking the remarks of the journals as censure, they made at the last Concert a feeble attempt to conciliate native taste by removing the ladies' bonnets, and putting over their shoulders a coloured scarf like that worn at the Albert Hall. The effect, even to the eye, was not happy, while it must have excited the ridicule of the very men whose observations had caused the change.

Coming to the programme of the opening Concert, I cannot do better, looking at its historic character, than give the full text:—

Ouverture, "Chevy Chace," G. A. Macfarren. Trio, "Falstaff" (W. Balfé), chanté par Misses Robertson, de Fonblanche et F. Robertson. Solo et chœur, "Viens si tu poses," "King Arthur," Henry Purcell. Solo par M. Barton McGuckin. Concerto en Fa mineur, pour piano et orchestre (W. Sterndale Bennett), exécuté par Mme Arabella Goddard.

Motet pour double chœur, "In exitu Israël," Samuel Vesley. Fragments de l'Oratorio "Immanuel" (Henry Leslie), récitatif et quatuor par Misses Robertson et F. Robertson, MM. Barton McGuckin et Wadmore. Motet "Hosanna au fils de David," Orlando Gibbons. Scène et air de l'oratorio "The Light of the World" (Arthur Sullivan), solos par MM. Mudie-Bolingbroke et Joseph Maas.

Intermezzo pour Orchestre, "Lay of the Last Minstrel" J. F. Barnett. Part-Song, "Doucement et sans bruit," J. Barnby. Madrigal, "Ma gentille fillette" (Thomas Morley). Trio, "Maritana" (M. V. Wallace), par Miss Robertson, MM. Barton McGuckin et Wadmore. Ouverture di ballo, "l'Ouverture du bal," Arthur Sullivan.

"God Save the Queen."

Of course it is easy to find fault with the selection, and to say that this, that, or the other piece was not so worthy of a hearing as this, that, or the other among the thousands excluded. Speaking for myself, there are some that I should not have chosen, and every one of my readers would be perfectly ready to say the same if asked. But the matter should be looked at from a practical point of view, and estimated not so much according to what was desirable as with reference to what was possible. Here was a choir with a *spécialité* for unaccompanied vocal music joined to a French orchestra wholly strange to the art it had to illustrate, and here were certain young English soloists of limited experience and by no means universal capacity. With these materials Messrs. Sullivan and Leslie had to work as best they could; and I, for one, decline to complain because the result was not that which might have been secured under happier conditions. It is easy, also, to urge that the soloists just referred to were not representative of English vocal skill. Truly they were not, nor would they themselves assert the affirmative. But here again it was a question of half a loaf or none at all—a question settled by proverbial philosophy long ago. Mr. Sullivan would have hailed with delight the co-operation of Mr. Sims Reeves and Mr. Santley, while Mr. Leslie would have rejoiced beyond measure at the advent of Madame Lemmens and Madame Patey. These artists being impossible, and others of like standing equally out of reach, for reasons not difficult to surmise, recourse was had to the young people whose names are given above. That they did not disgrace themselves or their country will fully appear, and so far was their selection justified.

The Concert began with "God save the Queen," and, as the French have no National Anthem, this prelude attracted much notice. Its performance was thus described in the *Figaro*: "M. Sullivan has his eye fixed upon the Prince of Wales's box—four boxes joined in one, and adorned with garlands of roses. Suddenly the door opens, His Royal Highness enters accompanied by his suite. Then the musicians make ready, the choristers rise, everybody in the Hall rises also, and the orchestra performs the English National Hymn. One must see this, one must hear the same 'God save the Queen' repeated with like ceremonial, at the close of the Concert, but executed then by instruments, voices, and organ, to comprehend the

prestige of the Anthem which unites in the same sentiment the welfare of the Queen and of the country." The *Gaulois* remarked: "Every English *réveil* begins and ends with 'God save the Queen,' and so did this. At the first notes of that fine composition the whole audience rose, and remained standing to the end. The custom is in a high degree worthy of respect, and I believe that the act of faith in the country as personified by its Sovereign had yesterday, in the midst of our International Exhibition, something particularly elevated and striking." The *Constitutionnel* also thought it "striking;" while the *Paris Journal*, unable to refrain from a hit at the Republicans, congratulated itself upon the fact that, after the performance, not one among the thousands present was idiot enough to call for the "Marseillaise." While I am quoting from the French journals it may not be uninteresting to reproduce some of their criticisms upon the music and its performance. I begin with the *Figaro*, whose representative confessed that he had to deal with the affair in its purely picturesque aspect. This was, no doubt, why as little as possible was said about the music, and as much as possible concerning the troubles of two ladies whose tickets were not quite *en règle*. The *Figaro* noticed a couple of items in the programme, "God save the Queen," which came first, and the "Domine salvam fac" from Mr. Sullivan's "Te Deum," which came last, by desire of the Prince of Wales, and in place of the same composer's "Ouverture di Ballo." All else the lively French print ignored, as perhaps too dull for its pages. But the *Paris Journal* ventured upon criticism. It said, speaking of English music: "There are fine pages and charming things in that music we know so little." It said of Mr. Sullivan that he represents in England "*l'école des jeunes*," and styled him the Massenet of his country, and it hoped that another opportunity would be given of hearing the selections from "The Light of the World" and the Ball Overture, which are "works of incontestable merit and power." Unhappily for the critic the Ball Overture was not performed; but still more unfortunate was his *confrère* of the *Gaulois*, who actually mistook for it the "Domine salvam," and spoke of the Overture as a "noisy piece for chorus, organ, military band, and orchestra, of which I could not well make out either the idea or its development." No wonder, poor man. He was listening to a religious work and trying to discover something suggestive of dancing. But the *Gaulois* had a good deal else to say. It found Macfarren's Overture, "Chevy Chace," strongly Mendelssohnian by reason of its melodic form and harmonic texture, while the selections from Balfé and Wallace were "very Italian," Mr. J. F. Barnett's "Lay of the Last Minstrel" was "agreeable," Mr. Barnby's "Sweet and low" "pretty," and so on. Referring to modern English music generally, the critic wrote: "England keeps outside latter-day progress. Messrs. Sullivan and Leslie, for example, though educated and conscientious musicians, show no other desire than to tread in the steps of their predecessors. Their compositions have not enough originality. They write good trios, quartets, and ensembles; but all want cohesion. The old oratorio, in which the composer knew no other guide than his own fancy for the introduction of choruses and airs, is to-day completely transformed. It is no longer permissible for four persons to sing that which ought to be given to a single voice, as Mr. Leslie makes them do on the words of the angel, 'Take heed, watch and pray.' There are no progressions, no happy modulations, which can revive the dead conventionalities; and I believe that English composers will do well not to ignore principles that have so fundamentally renewed the art." Referring to the performance, the

same critic observed: "The chorus which Mr. Leslie directed struck me by its neatness and purity of style. These singers are trained to surmount all the contrapuntal difficulties in the works of old masters . . . They admirably interpreted the 'In exitu' of Wesley—a work bristling with points to be taken up, with *divertissements* and other scholastic designs. In this respect the performance had a serious interest for musicians." The soloists were more hardly treated. "Their emission appeared to me constantly either guttural or nasal. But perhaps this was due to their pronunciation. More I do not desire to say of these artists, unless it be that they were seemingly musicians and phrased with great correctness." So much for the *Gaulois*; and, now, let me turn to *La France*. The critic of this paper, M. Henri de Lampommeraye, devoted a good deal of space to Mr. Sullivan, describing him as "a man thirty years old, of lively intelligent appearance and sympathetic aspect." "M. Arthur Sullivan," he continued, "has a talent very original, and of a special character, because strongly delighting in piquant contrast. He writes oratorios; and also comic operas, while his songs are on every piano, and there are few homes where nobody sings, 'Sleep, sleep baby' (*sic*) and 'Once again.' Concerning the choir we read: "England has sent us a popular choral society known in London by the name of its founder, Henry Leslie. This society is formed, it appears, of middle-class amateurs, who voluntarily range themselves under Mr. Leslie's banners. Their *ensemble* is perfect; one feels that these choristers are accustomed to sing side by side; they move well together, and their chief leads them with confidence. A chorus of Purcell, a part-song of Barnby, and a madrigal of Morley, were marvellously sung, all the *nuances* being observed to perfection." Concerning the soloists M. de Lampommeraye was less enthusiastic, simply pointing out that they seemed less anxious to display their virtuosity than to render with care the true expression of the music in hand. M. Hostein, the critic of the *Constitutionnel*, entered a good deal into particulars, and avoided general remarks. The Overture of Marfarren (*sic*) he dismissed with four words—"Phrases short and inconsiderable;" after which he incontinently fell into a grievous error, speaking of Sir Sterndale Bennett's Concerto as having been written in 1808—before the author was born. M. Hostein, however, had discernment enough to say that the work might have been written yesterday. Again, he told his readers that S. Wesley's Motett, "In exitu Israel," was composed in 1765, and spoke of Leslie's Quartett, "Take heed, watch and pray," as being a part of it, and as, though melancholy and humble, wanting religious inspiration. On the other hand, the music from "The Light of the World" gave M. Hostein the "best opinion" of Mr. Sullivan's Oratorio; but the critic seems to have mistaken that composer's "Domine salvam" for a triumphal march. At any rate he so styled it, and fell into almost as serious a mistake as his brother of the *Gaulois*. M. Hostein treated the soloists impartially. In one case they sang with more correctness than fire, and in another "M. Barton" (the French journalists were shy of the tenor's patronymic) displayed a voice without sufficient character. But, *per contra*, Mr. Joseph Maas "charmed the public by the feeling and the pure tenor notes with which he rendered the air, 'Refrain thy voice from weeping.'" Mr. Maas, we are told, did more than this; he "accomplished a veritable wonder by making harmonious to French ears that terrible English language which is regarded as so little favourable to singing." The choir, however, was not less successful in achieving this great

feat. "Equally musical," continued M. Hostein, "was that language when the chorus murmured 'Sweet (*sic*) and low,' with which one charms to sleep an infant." Finally, M. Hostein had a word to say about Mdme. Anabella Goudard (*sic*), whom he described as a pianist of the first order and as deserving of the applause she received.

I have quoted these French opinions at such length not only because they gratify a natural desire to know what was thought of our representatives in Paris, but because they indicate a sincere friendliness. Any one who reads the articles must see that the writers drew upon their courtesy in order to be agreeable, for, past question, both they and the French public generally were either puzzled or bored by the character of the entertainment provided. Such music as that of Orlando Gibbons and Samuel Wesley went high over their heads, and had for them no more interest than a mathematical problem has for people who are ignorant of mathematics. Besides, the effect of the whole was too sombre and melancholy for Gallic tastes. The critic of *La France* felt this, and good-naturedly tried to make the best of it by saying: "The concert was very interesting for those who love to study, to compare, and to learn. I will not pretend that it was gay and lively, but it was not intended for amusement, and we, of a truth, are too much disposed in France to expect amusement in all things." A very sensible observation this of *La France*, but it did not occur to everybody, and more than one journal asked whether it was worth while to endure so much *ennui* for the sake of learning so little. Nobody, of course, is surprised at a result which was as reasonably certain beforehand as that the sun will rise to-morrow. Nor, indeed, does failure to suit French taste imply non-success as regards the main object in view. Our people crossed the Channel to exhibit English art, and this they well achieved within their means. If the French did not greatly like it, we are all at liberty to say, "So much the worse for the French."

My own remarks upon the opening Concert shall be brief, as indeed they may well be, considering how familiar the singing of Mr. Leslie's Choir is to the readers of this journal. The main point to insist upon is that English choristers were splendidly represented by the 130 voices engaged, and that the palm of European excellence was fairly challenged. I may have listened with partial ears, but the rendering of most of the unaccompanied vocal pieces, especially those requiring great delicacy and sentiment, seemed to me as near perfection as possible; and whether it was "Sweet and low" with its tenderness, or "My bonny lass" with its gaiety, nothing appeared wanting. So thought the audience, as regards these two pieces at all events, for they encored the Madrigal and applauded the Part-song with enthusiasm. The soloists, one and all, acquitted themselves with as much distinction as could have been expected, and stood in the favourable light of well-trained and agreeable, if not great, singers. Messrs. McGuckin and Maas especially commended themselves to the audience, as did Mrs. Mudie-Bolingbroke by the depth and power of her contralto, and Miss Robertson by the brightness and agility of her soprano. Concerning the French orchestra, I would speak with due regard for the fact that its members were engaged upon strange and, perhaps, unsympathetic music, under the beat of an unknown conductor. These were not favourable circumstances, and they may explain certain shortcomings, such as a want of precision and even a seeming lack of intelligence. That the orchestra is a good one, those who have heard it play French music under the familiar direction of M. Colonne all

agree, but the English concert would have largely gained from the co-operation of an English band; and I must once more express regret that there was not sufficient enterprise on this side of the Channel to secure so important and even essential an advantage. With regard to our representative pianist we may indulge in any measure of self-congratulation. Madame Arabella Goddard, not being a machine, does not play always alike, but she never had happier moments than those spent on the French platform. She was "all herself" and in the best possible "form." Imagine, then, with what certainty and brilliance she played the quick movements in Sterndale Bennett's beautiful work, and with what enchanting effect the Barcarole stole from under her fingers. Nothing could have been better; and when the English amateurs present rapturously applauded their champion it was with something of the defiance shortly before expressed in Purcell's "Come, if you dare."

A word in praise of the joint Conductors, Messrs. Sullivan and Leslie, who both acquitted themselves well, and a simple mention of the fact that M. Cavaille-Coll's Trocadéro organ, in an unfinished state, was played for the first time by Mr. John C. Ward, may bring my notice of the Concert to an end.

At this point the French orchestra disappeared from the scene, but the foreign element was not entirely excluded, inasmuch as the second Concert (Thursday, July 18) comprised music of various nationalities, and the performance was assisted by Signor Randegger, who accompanied the songs of his pupils. It was known that the Prince of Wales would again be present in his flower-decked box, but neither royal example nor the satisfaction given on the previous day by the choral singing was powerful enough to attract more than a scanty audience. There was at least one reason for this entirely disconnected from indifference on the part of the public. The heat in Paris was so intense that the idea of braving the rays of the sun and then of sitting for two hours in a possibly crowded hall was more than even courage could entertain. Many a French amateur no doubt said, as he looked into the fiery street, "Le jeu n'en vaut pas la chandelle," and so stayed at home; while even those who had reached the Exhibition proper shrank from the ordeal of crossing the Seine and breasting the Trocadéro hill. It was a burning day—a day whereon to sympathise with a desire to take off one's flesh and sit in one's bones rather than put on broadcloth and mix with a crowd. So the hall had few occupants when Mr. Leslie's choristers took their places on the platform. Here is the programme of the Concert:—

I. Motet, "The Spirit also helpeth us." Bach, 2, Song, "Marguerite," Frederick H. Cowen, 3, Madrigal, "Sir Patrick Spens," R. L. de Pearsall, 4, Trio, "L'esprit saint pur," H. Leslie, 5, Motet, "Ave Verum," avec orgue, Mozart, 6, Air, "Hâte-toi, Israël," G. F. Haendel, 7, Part-Song, "Le pays silencieux," Alf. Gaul, 8, Hymne, "Entende ma voix," Mendelssohn, 9, Glee, "Les tours couronnées," R. S. S. Stevens, 10, Madrigal, "Dans un vallon," C. Festa, 11, Trio, "Les navigateurs," A. Randegger, 12, Serenade, "A cette heure," Cinc Pinsuti, 13, Madrigal, "Flore," John Wilby, 14, Song, "La tempête," John Hullah, 15, Madrigal, "Douce fleur," T. A. Walmsley, 16, "Chant du Chasseur," Julius Benedict, 17, Duo de "L'Eventail," Henry Leslie, 18, Song, "Le pèlerin d'amour," Sir Henry Bishop, 19, Part-Song, "La plage de Dee," G. A. Macfarren, 20, Vieille Mélodie, "La jeune fille de Richmond Hill," James Hook (arrangé pour chœur, par Henry Leslie).

One might really think that, before drawing up this programme, Mr. Leslie had solemnly apostrophised Melancholy:—

Come, pensive nun, devout and pure
Sober, steadfast, and demure,
All in a robe of darkest grain,
Flowing with majestic train,
And sable stole of cypress lawn
Over thy decent shoulders drawn.
Come, but keep thy wonted state,
With even step and musing gait,
And looks commencing with the skies,
Thy rapt soul setting in thy eyes.

But we know that Mr. Leslie did nothing of the kind. The conductor simply prepared a fair average programme—one which would have passed in London without observation. If, therefore, Melancholy marked it for its own, the result arose from the fact that our national music and our national taste incline thereto. As a representative programme it was all the better for its subdued expression, and no censure in that respect can fairly be passed upon it. About the merit of the pieces chosen little dispute will arise. Bach's Motet and Mendelssohn's Hymn are far past criticism; the examples of our deceased composers, Pearsall, Stevens, Wilbye, and Walmsley, have, in their way, become classic; while much might be said for the works contributed by Messrs. Cowen, Gaul, Leslie, Hullah, Macfarren, and Sir Julius Benedict. It is no easy matter to decide upon the claims of such a number of pieces as are in the repertory of unaccompanied vocal music; and if it must be admitted that a good deal worth hearing was left out, it must also be granted that that actually heard had some degree or other of merit. The performance was not equal in effect, mainly owing to the acoustics of the hall, which did not permit clearness in rapid passages. For this reason both "Sir Patrick Spens" and Benedict's "Hunting Song" fell somewhat flat; while, on other accounts, the two works requiring organ accompaniment made no particular impression, the choir being best heard alone. The genuine successes were these: first, Mr. Cowen's "Marguerite," in which Mrs. Mudie-Bolingbroke greatly pleased her audience; second, Mr. Gaul's "Silent Land," beautifully sung and much applauded; third, Pinsuti's "In this hour," given to absolute perfection and unanimously encored; fourth, Hullah's "Storm," well sung by Miss De Fonblanque; fifth, Leslie's "Fan" duet, which the Misses Robertson were called upon to repeat; and sixth, Bishop's "Pilgrim of Love," rendered with great energy and power of voice by Mr. Barton McGuckin. To these "The cloud-capp'd towers" might have been added but for an outburst of speech, at a most critical moment, from some one in the Prince's box, towards which everybody turned neglectful of the music. Mr. Maas's solo, "Haste, Israel, haste," accompanied on the pianoforte, was badly chosen; and Miss Robertson helped towards the comparative failure of Mendelssohn's Hymn by singing the solo in an unexpressive manner. On the whole, however, the Concert was an artistic success, and I was gratified to observe that most of the French connoisseurs present, while sitting it out to the end with unflagging interest, were liberal as well as discriminating in their applause.

The third Concert took place on Saturday, July 20, and while purely vocal, like the second, was confined to English music. Again the intense heat made exertion painful, but the managers took care that the hall, heat or no heat, should be better filled. "Paper" was made to fly all over Paris, and an unusual number of those whom our American cousins, with ingenious phraseology, term "dead-heads," braved the tropical weather in order to enjoy a gratuitous privilege. Once more the Prince of Wales was present, although the disappearance of the rose-garlands from his box led to a belief, at first, that the limit of his patronage had been reached; and, altogether, the final display of British art made up by its *éclat* for what was wanting in the second. I give the programme as before:—

Madrigal, "Comme Vesta descendait," Weekes. Madrigal, "Coulez coulez mes larmes," Benet. Part-Song, "Vous avez volé mon amour," W. Macfarren. Song, "Les trois pêcheurs," Hullah. Madrigal, "Chansons galement l'amour," J. Barnett. Trio, "Oh! souvenir, doux souvenir," Leslie. Part-Song, "Viens, vis près moi," S. Bennett. Song, "Voyez la gentille alouette," Bishop. Part-Song, "Ave Maria," H. Smart. Song, "L'accord perdu," Sullivan. Madrigal, "Mon amie est belle," Leslie. Part-Song, "Les cloches de la Tour St. Michel," Stewart. Song, "Cœur de chêne," Boyce. Part-Song, "Oh! dors, mon bœuf," Sullivan. Irish Melody, "Le jeune ménestrel,"

Moore. Part-Song, "L'amour veille et pleure," J. G. Calcott. Old Song, "Les cerises," C. E. Horn. Song, "J'ai entendu il y a bien des années," Sullivan. Glee, "Belle est la montagne," Goss. Madrigal, "En gagnant ma triste couche," Edwards. Song, "Viens au jardin, Madeleine," Balfe. Part-Song, "Le point du jour," Reay. "God save the Queen."

It will be at once seen that—the exclusion of foreign music excepted, and with it religious works like Bach's Motett and Mendelssohn's Hymn—the third programme closely resembled the second; was open to the same objection, and capable of the same defence. I shall not again anticipate criticism, nor meet it with counter-argument. But it may be said, as bearing fully on the point at issue, that the selection given above met with very considerable approval from the audience, despite the prevalent sombreness of its tone. Whether the French amateurs were getting more accustomed to the style of the music, or whether the music itself was better suited to their tastes, matters little. Enough that the result was as I have said, and that the closing English Concert escaped the miserable conditions often represented by the dying spurt of a damp squib. It is needless to go through the programme item by item after what has been already written, and I shall do no more than put on record the general success of the performance, and indicate those features in it which most largely contributed to the result. The singing of the choir was again all that could be desired, equally in ancient and modern music. "Flow, O my tears," for example, had an exquisite rendering, as had Barnett's "Merrily wake music's measure," Bennett's "Come live with me," Smart's "Ave Maria," a perfect gem, and Sullivan's "Hush thee, my babie," which the audience encored with one voice. But on this occasion the solos and pieces for solo voices ran the choral works hard for first place. Mrs. Mudie-Bolingbroke made another "hit" with the "Three Fishers;" and Miss Fanny Robertson produced so great an impression with Sullivan's "Lost Chord" that the Prince of Wales, who arrived subsequently, demanded a second performance, the reason for which was bravely explained to the audience by Mr. Leslie in a short French speech. Mr. Barton McGuckin's "Minstrel Boy" was another feature of the Concert, as was the "Looking back" of Miss De Fonblanque, and especially the "Come into the garden, Maud," of Mr. Maas, who never sang better, and whose song, though last but one in the programme, was persistently redemanded, and had to be repeated. Thus successfully passed off the Concert; and "God save the Queen," at the first notes of which French as well as English rose to their feet, brought the display of British musical art to an end.

I need add but little to the foregoing ample details. Again I grant that England, with a little extra energy, might have made a better show; but I once more assert that, within its inevitable limits, the show was very good, and one of which we have no need to be ashamed. It is, indeed, the duty of all amateurs to thank Mr. Sullivan and Mr. Leslie for the trouble they took to secure England a representation at all. Those gentlemen, and others their associates, saved our nation from the disgrace of non-appearance, and, not only so, but enabled it to make a respectable figure. Next time perhaps the "unmusical country" will do far better, because wider awake to the fact that its character as a country really musical needs to be asserted in the face of a prejudiced and unbelieving world.

As a fitting supplement to the foregoing, it may be stated that at the International Choral Competition, which took place in the Palace of the Trocadéro, on Tuesday the 23rd ult., a jury, composed of eminent French musicians and artists, unanimously awarded the first prize to the English singers.

THE LITERATURE OF NATIONAL MUSIC.

By CARL ENGEL.

(Continued from page 377.)

The reader is undoubtedly aware that the Baltic provinces of Russia are to a great extent inhabited by non-Slavonic races. The most interesting of these, musically regarded, are the Finns. A collection of their songs, entitled "Suomen Kansan Laulantoja Pianolla Soittettavia" (Helsingissä, 1849; oblong 8vo), is edited by Collan and A. Reinholm. The tunes are with a pianoforte accompaniment. Among them are some curious "Runo-songs," which are restricted to the compass of a fifth, and are noted down in 5-4 time. The book contains a representation of the "kantele," the old national musical instrument of the Finns. As the Finnish language is but little known in England, a short abstract of the contents of the instructive preface of this book may assist the student. The editors state that twenty pastoral songs of the Finns were published at Gottland, in the year 1831, and ten songs some years later, by Europaeus. A collection entitled "Kántelatar" is edited principally by Lönnrot, who is also a contributor to the present collection. The costume of the girl playing the "kantele," represented in the frontispiece of the present work, exhibits the old national dress of the Finnish women. There is also a German translation of Finnish Runo-songs, by G. H. von Schröter (Stuttgart, 1834; 8vo), which contains tunes.

Of the popular songs of the Lithuanians there are some German books which may assist the musical student unacquainted with the Lithuanian language. One of these is by L. J. Rhesa (Berlin, 1843; 8vo), and contains a German translation as well as the original words, with a number of tunes given in an appendix; the other is by G. H. F. Nesselmann (Berlin, 1853; 8vo), and likewise has tunes at the end of the volume. The songs of Lithuania are called "Dainos," and this name is also the title of the book by Rhesa.

Proceeding now to Hungary, a country which, it must be remembered, is inhabited by about half-a-dozen different races, we have to consider especially the music of the Magyars, because they are the principal and dominant race of Hungary, and it is their music which is generally meant by the term Hungarian National Music. There are several interesting collections published of the beautiful songs of the Magyars. Gabriel Mátrey has especially distinguished himself as an editor of them. His "Magyar Népdalok" (Ofen, 1852; folio), and a supplement to the work (Pesth, 1858; folio), should be known to the student, and will probably be found all the more useful since a German metrical translation of the poetry is printed in juxtaposition to the original Hungarian words. There are certainly many English musicians who may be supposed to be able to read German, though probably but few who understand the Hungarian language. Gabriel Mátrey is also the editor of a volume of ancient Hungarian songs, with the airs, dating from the sixteenth century, which was published at the request of the Hungarian Academy (Pesth, 1859; 4to). It contains an historical ballad, composed by Andras Farkas, in the year 1538; nineteen sacred songs, composed during the years 1538-52; a satirical song by Kristóf Ormpruzt, anno 1550; twenty-five historical and other songs, by Sebestyén Tinodi, a famous Hungarian bard, composed during the years 1541-53; and two songs made by the same bard in 1553 and 1554. The preface, written by G. Mátrey, gives some account of the cultivation of music in Hungary during the sixteenth century, and especially of the musical notations as exhibited in the manuscripts of that period.

As another editor of interesting Hungarian collections of songs may be noticed Ignac Bognar (100 songs, Pesth, 1853, folio; 50 songs, Pesth, 1858, folio, &c.). J. Freichlinger, in Pesth, has published a set of Hungarian pastoral songs, with pianoforte accompaniment, under the title "Csikós dalai Zongorára." But we must not linger in Hungary, as we have still a long journey before us.

Let us next proceed to Turkey, a country in which the popular music partakes of an Oriental character, and in which musical instruments are in use which are almost identical with those of the Arabs and the Persians. No doubt in the principal towns of Turkey this is somewhat different, at least among the higher classes, whose taste has been more or less modified by the influence of European civilisation. At any rate, it is a well-known fact that the ladies in the harems at Constantinople not unfrequently have a pianoforte in their rooms, although they seldom achieve so much as to be able to play anything from notation. Some insight into the nature of their performance is afforded us by "Lyre Orientale," published in Constantinople in the year 1858. This is certainly one of the most extraordinary music-books ever printed. It contains Turkish songs, and several instrumental pieces, arranged for the pianoforte. The title-page, which is in French as well as in Turkish, informs us that they have been harmonised by Mr. G. Guatelli, "Directeur de la Musique Impériale," assisted by Messrs. Arisdaguès Hohannessian and Gabriel Eramian, two Turkish "Professeurs de Musique" in Constantinople; and the work is dedicated to "A. S. E. Nedjib Pacha, Gouverneur-général de la Musique de S.M.A. le Sultan." What strikes one at a first glance into these pianoforte arrangements is a frequent employment of a rapid repetition of the same note, a method which Thalberg has employed to obtain a sustained though trembling sound. Perhaps the Turkish professors intended to imitate by this tremulousness the admired vibrating tones of their voices; for no doubt they are singers as well as pianists.

Another very remarkable book of Turkish music was published in Vienna about the year 1835, and contains fifty-nine songs of the Mewlewi Dervishes, with a pianoforte accompaniment written by the Abbé Maximilian Stadler. The Mewlewi Dervishes, who have their name from their founder, used to perform their sacred dances in a mosque at Tophané, a suburb of Constantinople. Herr von Hussard, secretary to the Austrian Legation in Constantinople, a great lover of music, often witnessed these dances, or "zikrs," as they are called, which are executed with the musical accompaniments of singing, playing on flutes, and beating of drums; and, with care and perseverance, he succeeded in faithfully rendering the songs in our notation. Having on his return to Vienna placed the manuscript in the hands of the Abbé Stadler, well-known as a musician and as a friend of Mozart, Stadler wrote an accompaniment to the songs, contrived in his usual manner, which would probably have astonished the Dervishes, could they have heard it. At all events, however well acquainted pianoforte-players may be with the so-called "Alberti-bass" and "Murky-bass," so greatly favoured by the Abbé, to the Dervish it might very likely be puzzling. However, as the tunes are separately printed, with the original words and a German translation under them, it matters not greatly how the accompaniment is contrived. The title of the work is "Original-Chöre der Derwische Mewlewi" (Vienna: Pietro Mechetti, oblong folio). I regret that it would take too much space here to give a more detailed description of this curious book. Suffice it, for the right comprehension of the music,

to point out that there is said to be a deep and mysterious signification in the sacred evolutions of those fanatics, in which a superior Dervish, seated in the centre, represents the sun, and those moving around him are stars of the planetary system. Also the words of their songs are asserted to have a deep meaning full of profound wisdom. In the German translation they appear rather bombastic and nonsensical; but it is perhaps difficult for an uninitiated European observer to fathom the depth of such Oriental lore.

As regards Greece, many collections of the popular songs of that country have been published in French or in German translations; but only a few of them contain airs in notation. Leopold Schefer has issued a supplement to the "Taschenbuch zum geselligen Vergnügen" (Leipzig, 1823; 12mo), which contains tunes of the modern Greeks; and there is an appendix of similar tunes in "Volksleben der Neugriechen," by D. H. Sanders (Mannheim; 1844, 8vo). Again, G. F. Weitzmann, in his short account of the music of the ancient Greeks (Berlin, 1855; 4to), gives forty popular melodies of the modern Greeks. Here also may attention be drawn to a little collection of new Greek songs edited by Gnéditch, a Russian gentleman (St. Petersburg, 1825). In the preface of this book are pointed out certain resemblances between the popular poetry of the modern Greeks and that of the Russians. Musicians are perhaps more interested in the ecclesiastical music of the Greek Church. On this subject a few statements shall presently be offered, since it appertains to national music properly speaking.

In Italy, the music-publisher B. Girard, of Naples, has earned the thanks of the lovers of National Music by bringing out his "Passatempi Musicali," which consists of a large set of Neapolitan and Sicilian airs of songs and dances, arranged for the pianoforte, and printed in folio. Another "Passatempi Musicali," issued by Rossi and Co., in Rome, comprises about thirty Roman tunes arranged for the pianoforte (folio). Perhaps more easily accessible to the student is "Collezione di Canzonette" &c., with a German translation of the Italian words, by G. W. Teschner (Berlin, oblong folio); or, "Alcuni Canti Popolari Toscani," &c., edited by R. Lacy (London: Lonsdale; folio).

In Spain we meet with several collections of Boleros, Fandangos, and similar tunes, published by Martin in Madrid; as, for instance, "Las Castañuelas, colección der Bailes y Cantares Nacionales para Piano" (folio, two books). Several Spanish pianists and singers, such as M. S. Allu, Isidoro Hernandez, B. X. Miré, José Rogel, Carrafa, have had their transcriptions of, or rhapsodies on, Spanish national tunes brought out by Martin in Madrid. The Peninsular Melodies, compiled by G[eorge] L[loyd] (London, 1830; folio, two vols.), are genuine Spanish and Portuguese airs, to which poetry by English authors has been substituted for the original words.

In Portugal, F. D. Milcent has published a large volume of "modinhas," as the national songs of that country are called. This publication, which is entitled "Jornal de Modinhas com acompanhamento de Cravo" (Lisbon, folio), dates probably from the end of the last century, when the harpsichord was still in use; for *cravo* signifies the harpsichord or clavicymbalum, which was also called gravicymbalum; hence probably the Portuguese *cravo*. Twelve Modinhas with their original words and an English translation, by Madame F. M., appeared in England under the title "Lusitanian Garland" (London: Ewer and Co.; folio).

Of the Basque people, who dwell in the north of Spain and the south-west of France, a collection of songs,

with the airs, entitled "Eusculdun anciña anciñaco" &c. (San Sebastian, 1828; small folio), is edited by Francisco Iztueta, and contains a preface written in Spanish. There are also dance-tunes in this publication. It is now scarce; and this is likewise the case with a description of the dances of the Basques in Guipuzcoa, written in the Basque language by Don Juan Ignacio de Iztueta, and entitled "Guipuzcoaco dantza gogoangarrien" &c. (San Sebastian, 1824; 8vo). The Basque language being entirely different from any other European language, and known but to few persons besides those whose mother-tongue it is, the musical student will find it probably advisable to consult "Le Pays Basque" by François-Michel (Paris, 1867; 8vo), which contains a whole chapter on music, and also about half-a-dozen tunes in notation. Moreover, respecting the Basques dwelling on the French side of the Pyrenees, he will find the desired information in "Chants populaires du Pays Basque, paroles et musique originales, recueillis et publiées avec traduction française par J. D. J. Sallaberry" (Bayonne, 1870; royal 8vo), which contains, besides a great number of tunes, a French translation in juxtaposition to the original Basque poetry.

The French, as might be expected from their intelligence and antiquarian taste, have not neglected to investigate the popular legends, tales, and songs of their country. The object of the present survey does not demand a detailed account of the result of their researches. Suffice it to draw attention to the following publications: "Chants et Chansons populaires de la France; nouvelle édition illustrée" (Paris, 1848; royal 8vo, three vols.). "Chansons populaires des Provinces de France; notices par Champfleury; avec accompagnement de piano par J. B. Wekerlin" (Paris, 1860; royal 8vo). "Échos du Temps Passé," par J. B. Wekerlin (Paris, 1856-57; royal 8vo, two vols.). "Chants et Chansons des Provinces de l'Ouest, Poitou, Saintonge, Aunis et Angoumois, avec les airs originaux, recueillis et annotés par Jérôme Bugeaud" (Niort, 1866; royal 8vo, two vols.). "Chansons et Airs populaires du Béarn, recueillis par Frédéric Rivarès" (Pau, 1844; royal 8vo). "Poésies populaires de la Lorraine; publication de la Société d'Archéologie Lorraine" (Nancy, 1854; 8vo).

The collections confined to certain districts of France, of which more could be quoted did space permit, are generally the most valuable, since they give new information gathered from personal observation, songs with the tunes written down from the lips of the people, and explanations about the dialect and usages prevailing in the district; while the collections embracing specimens of songs of a whole country are usually compiled from those works, and supply only information obtained at second-hand. In support of this statement may be cited the interesting collection of the songs of Brittany published by Hersart de la Villemarqué, under the title "Barzaz-Breiz" (Paris, 1846; 8vo, two vols.). The edition here indicated is the fourth, greatly augmented, and provided with a French translation in addition to the original words. It must be remembered that the people of Brittany, or the French Bretagne, speak a language of their own, which is a Celtic dialect rather resembling the Welsh. However, the musical student, if he cares not for having the original language, may be referred to the English translation of "Barzaz-Breiz" by Tom Taylor (London, 1865; 4to), or to the German translation by Keller and Seckendorff (Tübingen, 1848; 8vo), although these reproductions contain only a small selection of the airs to be found in the comprehensive work of Villemarqué.

We must not leave France before having at least a cursory glance at the interesting French publications of songs of the olden time relating to our inquiry. The "Anthologie Françoise, ou Chansons Choisies depuis le 13^e siècle jusqu'à présent" (Paris, 1765; 8vo, three vols.) deserves especial attention. Likewise "La Clef des Chansonniers, ou Recueil des Vaudevilles depuis cent ans et plus, notez et recueillis pour la première fois par J. B. C. Ballard" (Paris, 1717; sm. 8vo, two vols.); and "La Clé du Caveau à l'usage de tous les Chansonniers français, des Amateurs, Auteurs, Acteurs du Vaudeville, et de tous les Amis de la Chanson; par C *** du Caveau Moderne" (Paris, 1811; oblong 12mo). This curious book, which contains nearly nine hundred tunes, might be compared to an English publication, about a hundred years older, called "The Dancing Master." In the beginning of the present century there was still in Paris a musical and literary society, the members of which called themselves "Enfants de Caveau," because they had their meetings at a certain wine-room known as the Caveau.

Considering that the inhabitants of Switzerland consist of several races, we may expect to find with them songs in different languages. In the western cantons of Switzerland French is spoken; in Ticino, Italian; but about three-fourths of the population of Switzerland speak dialects of German, and as these constitute a large majority, it is chiefly their music to which we have to direct our attention. For this purpose may be especially recommended: "Sammnung von Schweizer-Kühreihen und Volksliedern" (Bern, 1818; oblong folio), which contains interesting introductory observations on the "Ranz de Vaches," by G. J. Kuhn and J. R. Wysz. This is the third edition of a successful publication; a fourth edition (Bern, 1826) contains, besides songs, several dance-tunes, and among these are two from the canton of Appenzell, which are given in notation for a violin, a dulcimer, and a bass, precisely as the collector heard them played by the country-people. A combination of these instruments is so rarely found in our scores that it may amuse the student to examine the pieces, which are by no means devoid of spirit and characteristic features. The "Recherches sur les Ranz des Vaches, ou sur les Chansons pastorales des Bergers de la Suisse, avec musique," by G. Tarenne (Paris, 1813; 8vo), contains a number of tunes as they are played on the alphorn in the different cantons of Switzerland. Furthermore, a noteworthy series of "Airs Suisses," with accompaniment of the guitar as well as the pianoforte, has been issued by A. Hegar in Basle.

The Germans have published more collections of national songs than any other nation. Here, again, must be borne in mind that, for the reason already stated, those collections which refer to a certain district of the country are generally the most instructive. It is rather difficult to contrive a satisfactory selection from a great number of publications, many of which are meritorious; to name them all here is out of the question, neither is it desirable. The following names of some of the editors, with an indication of the dates and the names of the places where their works appeared in print, may help to put the inquisitive student on the right track: Kretschmer und Zuccalmaglio (Berlin, 1838-40; 8vo, two vols.); Erk and Irmer (Leipzig, 1843; sm. 8vo); L. Erk, "Deutscher Liederhort" (Berlin, 1856; royal 8vo), Büsching und von der Hagen (Berlin, 1807; poetry, 12mo; music, oblong 8vo); F. Silcher (Tübingen, no date; oblong folio); Poccii, Richter und Scherer (Leipzig, no date; sm. 4to); Philipp Wacker-nagel "Trösteinsamkeit" (Frankfort-on-Main, 1867; 12mo); &c.

As regards particular districts of Germany, there require to be noticed: "Schlesische Volkslieder," by Hoffman von Fallersleben and E. Richter (Leipzig, 1842; 8vo). This judiciously edited collection of three hundred songs of the country-people in Silesia affords, in my opinion, a suggestive example as to how national songs ought to be published. The tunes are written down as they were gathered from the mouths of the singers, without any additions. The place where each tune was obtained is mentioned. Deviations in the tunes, or what may be called different readings, preferred in certain places, are indicated with small notes. The poetry likewise is carefully treated; and frequent references to other well-known collections—not only German, but also Scandinavian, Slavonic, French, &c., as regards certain characteristics of the songs—greatly enhance the value of the book for study. "Fränkische Volkslieder," by Franz Wilhelm Freiherr von Dittfurth (Leipzig, 1855; 8vo, two vols.), consists of a large collection of songs, made in the part of Bavaria which constituted the ancient Franconia. The first volume contains 180 sacred songs; and the second and larger volume contains 400 secular songs. They are all noted down in two-part harmony, and the editor says that the people usually sing them in this way. "Oesterreichische Volkslieder," by Tschischka and Schottky (Pesth, 1844; sm. 8vo), is an instructive collection of the songs of the German population of Austria. In an appendix is given an account of the German dialect of the Austrian peasants, with a glossary. Likewise noteworthy are "Die Oesterreichischen Volksweisen," by Anton Ritter von Spaun (Wien, 1845; 8vo); and "Salzburgische Volkslieder," by Maria Vinzenz Süß (Salzburg, 1865; 8vo). The last-named book possesses an additional interest from the circumstance of the tunes having been collected in and near to the birthplace of Mozart. Some of these songs may have served the great composer as his first initiatory lessons; at all events, it may be surmised, from his acute susceptibility for music, that the simple and impressive popular airs which he heard in his earliest childhood cannot have been without some influence upon his taste and development; and several melodies in his works could be pointed out which corroborate this surmise.

Songs of the Austrian province of Carinthia have been edited by Edmund Freiherr von Herbert (Klagenfurt: Edward Liegel; folio); of Styria, by Carl Fischer (Wien: Diabelli; oblong folio); of the Tyrol, by Paul Schonner (Wien: Diabelli; oblong folio). I. Moscheles is the editor of "The Tyrolese Melodies as sung by the family Rainier" (London: Willis; folio), in which may be seen examples of that peculiar kind of Tyrolese singing in falsetto which they call *jodeln*, and which is much more effective in their mountains than in a drawing-room.

A little book of German tunes of bygone days, entitled "Lieder und Weisen vergangener Jahrhunderte," compiled by C. F. Becker (Leipzig, 1853; sm. 4to), which is easily obtainable, will provide the musician of an antiquarian turn of mind with some interesting specimens of German popular songs, of the sixteenth, seventeenth, and eighteenth centuries. For ascertaining the date of origin and the authorship of a certain number of German popular songs which can thus be traced, the reader may be referred to "Unsere volksthümlichen Lieder," by Hoffmann von Fallersleben (Leipzig, 1869; 8vo). The Germans published as early as in the sixteenth century collections of their national songs, such as "Ein Ausbund guter alter und neuer Liedlein," by George Forster (Nürnberg, 1539), and "Hundert und fünfzehn guter und neuer Liedlein," by Hans Ott (Nürnberg,

1544): nay, it is recorded that Charlemagne, a thousand years ago, caused the popular songs of the Germans to be collected.

The Dutch also have several old song-books of the kind, as, for instance—Camphuysen: "Stichtelijke Rymen" (Amsterdam, 1647; 4to); Starter and Vredeman: "Friesche Lust-Hof" (Amsterdam, 1621; oblong 8vo); Prins: "Medenblicker Scharre-Zoodtje" (Medenblick, 1650; sm. oblong 8vo); Valerius: "Noorderlandsche Gedcken-clanck" (Haarlem, 1626; 4to), &c. As these works are now scarce, the musician interested in examining the old Netherlandish tunes may be referred to "Oude Vlaemsche Lieder," by J. F. Willems (Ghent, 1848; royal 8vo), which contains 258 songs, most of them with the airs in notation. In this work is also given a list of the various collections of Flemish and Dutch tunes which have been published, or are known to be extant in manuscript. However, a better edited work is "Chants populaires des Flamands de France, recueillis et publiés avec les mélodies originales, une traduction française, et des notes," by E. de Coussemaker (Ghent, 1856; royal 8vo). Coussemaker is so well known as a learned and discerning musical author that the student will expect, as a matter of course, to find his compilation instructive. Here may also be noticed a recent publication of some songs with their airs, historically interesting, entitled "Twaalf Geuzelenjes uit de Geusen Liedenboekjes van 1588 en later, met de oorspronkelijke wijzen waarop ze in den Spaanschen tijd gezongen werden; voor zang en klavier bewerkt en wortelijk toegelicht door Dr. A. D. Loman" (Amsterdam, 1872; royal 8vo).

The Walloons in Belgium speak a curious French dialect. A collection of their songs, with a supplement containing thirty-six airs in notation, is entitled "Choix de Chansons et Poésies Wallonnes, Pays de Liège, par MM. B *** et D *** (Liège, 1844; 8vo).

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. IV.—BEETHOVEN (*continued from page 325*).

ONCE more, and for the fourth time, I ask the reader to go with me through the letters written by Beethoven in the first period of his life. My object now, however, is not a single and definite one—not the tracing of his troubles in purse or person or afflictions—but rather the seeking out of any opinions or incidents which, though trifling in themselves, have a more or less important bearing upon character. "Life" says the proverbial philosopher, "is made up of trifles." That may or may not be, for the proverbial philosopher, with all his assumption of wisdom, is often wrong; but we know of a truth that the smallest things may throw a flood of light upon a man's nature, just as a surpassing blaze of splendour may proceed from between the points of two insignificant bits of charcoal.

Almost the first letter of the series—that addressed to Frau von Breuning from Vienna in 1793—presents an incident worthy of note. By way of peace-offering (for it will be remembered that the two had fallen out at Bonn) the master composed and sent to the lady some Variations on "Se vuol ballare," and in a postscript he thus refers to them: "The variations are rather difficult to play, especially the shake in the *coda*; but do not be alarmed at this, being so contrived that you only require to play the shake, and leave out the other notes, which also occur in the violin part. I never would have written it in this way, had

I not occasionally observed that there was a certain individual in Vienna who, when I extemporised the previous evening, not unfrequently wrote down next day many of the peculiarities of my music, adopting them as his own (for instance, the Abbé Gelinek). Concluding, therefore, that some of these things would soon appear, I resolved to anticipate this. Another reason also was to puzzle some of the pianoforte teachers here, many of whom are my mortal foes; so I wished to revenge myself on them in this way, knowing that they would occasionally be asked to play the variations, when these gentlemen would not appear to much advantage."

Thus early Beethoven let it be seen—what appeared later with undisguised plainness—that he was not a man to be trifled with; that he had a strong sense of his rights, and the resolution necessary to assert them. In 1800 we find him again standing up for what was due to him, and in a somewhat curious way. A certain Frau Frank, of Vienna, organised a charity concert, and issued announcements, but without giving the names of the artists who had consented to perform. Beethoven was not going to put up with this. He wished the public to know that there were others besides Frau Frank who had feeling hearts, whereupon he sat down and addressed the "Dear Lady" as follows: "At the second announcement of our concert, you must remind your husband that the public should be made acquainted with the names of those whose talents are to contribute to its success. Such is the custom here; and, indeed, were it not so, what is there to attract a large audience, which is, after all, our chief object? Punto is not a little indignant about the omission, and I must say he has reason to be so; but even before seeing him it was my intention to have reminded you of this, for I can only explain the mistake by great haste or great forgetfulness. Be so good then, dear lady, as to attend to my hint, otherwise you will certainly expose yourself to many annoyances. Being convinced in my own mind, and by others, that I shall not be quite superfluous at this concert, I know that not only I, but also Punto, Simoni, and Galvani, will demand that the public should be apprised of our zeal for this charitable object, otherwise we shall all conclude that we are not wanted." Well done, Master. This was speaking to the point, and letting it be unmistakably known that fashionable charity-mongers were not to use musicians for their purpose, just as though they were at beck and call, without power to refuse when summoned.

A little later Beethoven is found hitting out at the critics of the *Allgemeine Musikalische Zeitung*, who had been treating his music unmercifully. "As for the Leipzig oxen," wrote the irate composer to publisher Hofmeister, "let them talk! They certainly will make no man immortal by their prating, and as little can they deprive of immortality those whom Apollo destines to attain it." On the surface these words indicate a comfortable sort of fatalism which would keep a man serene amid tempests of obloquy. But irritation lies only a little way underneath, and it is notorious that Beethoven had more than the usual musician's allowance of sensitiveness as to what appeared in print regarding his works. But it is also certain that he had more than the usual reason for this. In moments of affected modesty he could write: "The only thing about me that resembles a genius is that my papers are never in very good order;" as a matter of fact, however, no great man ever knew his own worth better or was more prompt to vindicate it. We discover an outcome of this in an announcement made towards the close of 1802. Beethoven's publishers had issued

portions of his works in a form other than the original, without stating the fact in a manner likely to guard the public against deception. Forthwith the angry composer, jealous for his music and for himself, came out with the following notice: "I owe it to the public and myself to state that the two Quintetts in C and E flat major—one of these (arranged from a symphony of mine) published by Herr Mollo in Vienna, and the other (taken from my Septett, Op. 20) by Herr Hofmeister in Leipzig—are not original Quintetts, but only versions of the aforesaid works given by the publishers. Arrangements in these days (so fruitful in arrangements) an author will find it vain to contend against; but we may at least justly demand that the fact should be mentioned on the title-page, so as neither to injure the reputation of the author nor to deceive the public. This notice is given to prevent anything of the kind in future." Then came a stroke of business deftly connected with the subject in hand: "I also beg to announce that shortly a new original Quintett in C, Op. 29, will appear at Breitkopf and Härtel's, in Leipzig." Twelve months later the watchful master issued not a "notice" but a "caution" directed against an unscrupulous fellow at Mayence, whom he styled a "piratical engraver," and who had announced an edition of his collected works. The same fierce oversight appears to have been kept, as far as possible, over the performance of his music. No tigress could have been more resentful of harm done to her cubs. In one letter, *à propos* to "Fidelio," the master says: "Pray try to persuade Herr von Seyfried to direct my Opera (instead of himself), as I wish on this occasion to see and hear it myself *from a distance*; in this way my patience will at all events not be so severely tried as when I am close enough to hear my music so bungled. I really do believe that it is done on purpose to annoy me! I will say nothing of the wind-instruments, but all *p*'s *cresc.*, *discresc.*, and all *f*'s and *ff*'s, may as well be struck out of my Opera, for no attention whatever is paid to them. I shall lose all pleasure in composing anything in future, if I am to hear it given thus." But Beethoven's susceptibility with regard to the performance of his works has a more amusing illustration in a letter to Zmeskall. The Scena, "Ah! perfido," was about to be performed, and the master had conceived an idea that it would have no effect if not sung on the concert-platform with some sort of stage appurtenance. So he wrote as follows: "All would go well now if we had only a curtain; without it the Aria will be a failure. I only heard this to-day from S., and it vexes me much. A curtain of any kind will do—even a bed-curtain, or merely a gauze screen, which could be instantly removed. There must be something; for the Aria is in the dramatic style, and better adapted for the stage than for effect in a concert-room. Without a curtain, or something of the sort, the Aria will be devoid of all meaning and ruined! ruined! ruined! . . . A hanging curtain!!!! on the Aria and I will both be hanged to-morrow. Farewell. I embrace you as cordially on this new year as in the old one, *with or without a curtain!*" When examining the master's later epistles we shall find even more forcible evidence of the respect in which, without what is usually known as conceit, Beethoven held himself and his music; but the extracts above given are proof that he never resembled the men who, after producing their works, leave them as the ostrich leaves its eggs, to the caprice of chance. He followed his compositions in their career with a loving eye, and knew how to draw his sword in their defence when need arose. That the master was not always just in this matter would appear from Mr. Thayer's recent observations upon his quarrel with Mälzl concerning the Battle Symphony; but we have no reason to believe

that he wilfully did wrong. Prejudice and passion, acting upon a sensitive nature, could blind him to the right, which, however, he always believed lay before him.

We have just seen how anxious Beethoven was to obtain the credit of charitable intentions, but the letters make it very clear that he really had a feeling of heart, and that the extreme susceptibility of his nature resulted in, among other things, genuine compassion for distress. Thus, when Ferdinand Ries, who was a French subject, had to leave Vienna and join Napoleon's army in 1815, his master sent him to the Princess Liechtenstein with a letter couched as follows: "Pray pardon me, illustrious princess, if the bearer of this should cause you an unpleasant surprise. Poor Ries, my scholar, is forced by this unhappy war to shoulder a musket, and must leave this in a few days, being a foreigner. He has nothing, literally nothing, and is obliged to take a long journey. . . . I recommend him to you. . . . A noble-minded man would only have recourse to such measures in the most utter extremity. Confident of this, I send the poor youth to you, in the hope of somewhat improving his circumstances." Ries, it seems, did not deliver the note, and Beethoven, who had done violence to his own pride in order to write it, was naturally angry, but the good intent remained untouched. Again, when Stoll the poet, son of the famous physician, was reduced to great straits, and wished to seek better fortune in Paris, the master wrote to a friend: "Perhaps you might succeed in doing something for a poor unfortunate young man. I allude to Herr Stoll. With many persons the question is whether a man has been ruined by his own fault, or by that of others, but this is not so with either you or me; it is sufficient that Stoll is unfortunate, and looks on a journey to Paris as his sole resource. . . . Now I request you, my dear friend, to speak to Herr v. Neumann, to arrange, if possible, that the courier shall either take Stoll gratis or for a small sum. I am persuaded that, if there is nothing particular against it, you will be glad to interest yourself in poor Stoll." It may be said that in both these cases Beethoven proposed to be generous with other people's means, but such doubtful liberality was not all he possessed. For proof let us turn to his relations with a charity conducted by some nuns at Grätz. Having been asked by a Herr Varennna to write something for a concert on behalf of this charity, Beethoven replied: "If the wish to benefit the poor were not so evident in your letter, I should have felt not a little offended by the offer of payment. From my childhood, whenever my art could be serviceable to poor suffering humanity, I have never allowed any other motive to influence me, and never required anything beyond the heartfelt gratification it always afforded me. With this you will receive an Oratorio, the performance of which occupies half an evening; also an Overture and a Fantasia with chorus. If in your benevolent institution you possess a dépôt for such things, I beg you will deposit these three works there as a mark of my sympathy with the destitute; to be considered as their property, and to be given at any concerts intended for their sole benefit." In a second letter we read: "I must assure you that I shall always be disposed to show the warmest zeal in aid of your charity, and I here pledge myself to send you every year works that exist solely in manuscript, or compositions written expressly for this charitable purpose." A third time Beethoven writes: "Select whatever you choose for the concert which I hear you now intend to give, and if you decide on the Chorus and the Overture they shall be forwarded to you at once. For the future concert on behalf of the

venerable Ursulines I promise you an entirely new Symphony, and perhaps also a work of some importance for voices; and, as I have now a favourable opportunity, the copying shall not cost you a farthing. My joy would be beyond all bounds if the concert were to be successful, and I could spare you all expense; at all events, take my goodwill for granted. Remember me to the admirable teachers of the children, and say to them that I shed tears of joy at the happy result of my poor goodwill, and that so far as my humble capabilities can serve them they shall always find in me the warmest sympathy." In return for his music the Ursulines sent Beethoven some "dainties," which were thus acknowledged: "I beg you will say all sorts of kind things in my name to the admirable Ursuline ladies, though I did not deserve so much gratitude; indeed it is rather for me to thank Him who enables me to render my art occasionally useful to others. When you next wish to make use of my poor abilities for the benefit of the venerable ladies, you have only to write to me. . . . I only desire and hope that you will not ascribe my anxiety to serve these venerable ladies to a certain degree of vanity or desire for fame, as this would grieve me exceedingly. If these good ladies wish to do me any service in return, I beg they will include me, with their pupils, in their prayers." As the master's benefactions to the charity continued, Varennna hinted at a substantial present in return from some person then living at Grätz. In reply, Beethoven said: "I think I can guess what you mean about a gratuity from a *third person*. Were I in the same position as formerly, I would at once say 'Beethoven never accepts anything where the benefit of humanity is concerned'; but, owing to my own too great benevolence, I am reduced to a low ebb, the cause of which, however, does not put me to shame, being combined with other circumstances, for which men devoid of honour and principle are alone to blame; so I do not hesitate to say that I would not refuse the contribution of the rich man to whom you allude. . . . If, however, the affair comes to nothing, pray rest assured that I shall be equally disposed to confer the same benefit as last year on my friends, the respected Ursuline ladies, and shall at all times be ready to succour the poor and needy as long as I live." The "*third person*" doing nothing for Beethoven, 100 florins were forwarded from the convent, greatly to the master's indignation. He wrote: "I received your letter with much pleasure, but with much displeasure the 100 florins allotted to me by our poor convent ladies. In the meantime I will apply part of this sum to pay the copyists—the surplus and the accounts for copying shall be returned. I never accept anything for such a purpose. I thought that, perhaps, the *third person* to whom you alluded might be the ex-King of Holland, in which case I should have had no scruples in accepting a gratuity from him, who has no doubt taken enough from the Dutch in a less legitimate way, but, as it is, I must decline (though in all friendship) any renewal of the subject." There are no more of these Grätz letters; and no more are needed to establish Beethoven's disinterested sympathy with suffering and distress. In business matters he could be hard enough, but here we see him prodigal in bestowing the fruit of his labours "without money and without price." One more proof is thus afforded of the existence, under his rough and gnarled exterior, of a tender heart and most sympathetic nature. And now let me supplement the foregoing with some lines addressed to Ries when in trouble about money: "I must reproach you for not having had recourse to me long ago. Am I not your true friend? Why did you conceal your necessities from me? No friend of mine

shall ever be in need as long as I have anything myself. I would have already sent you a small sum, did I not rely on Count Browne; if he fails us then apply at once to your Beethoven."

(To be continued.)

"GOD SAVE THE KING."

By WILLIAM H. CUMMINGS.

(Concluded from page 381.)

GRAND DIEU, sauvez le Roy!
Grand Dieu, vengez le Roy!
Vive le Roy!
Que tousjours glorieux,
Louis victorieux,
Voye ses ennemis,
Toujours soumis,
Grand Dieu, sauvez le Roy!
Vive le Roy!

The tradition (proceeds the Duchess) at St.-Cyr is that the composer Handel, during his visit to the Superior of the House, obtained leave to copy the air and words, which he submitted to George I. as his own composition. Madame de Créqui, in her "Recollections," relates the anecdote in the same manner, and adds that the words were written by Madame Brandon.

Immediately after the publication of the foregoing fabrication certain questions were published, and to this day they remain unanswered, for very evident reasons. Where are the memoirs of the Duchess of Perth? Who sold them, and who bought them?

Lully died in 1687, a year before the fictitious singing by the "noble damsels"; and as to Handel, the story is so absurd that it is almost a waste of time to consider the imputation that he stole the air. He was the most eminent composer in London when "God save the King" was produced at the theatres; his friend and amanuensis being the John Christopher Smith who testified that he believed "God save the King" was the work of Henry Carey. There is abundant evidence in print that Handel gave frequent proof of his loyalty to the royal family by the exercise of his genius. We find in the *Daily Advertiser*, November 28, 1743:—

Yesterday his Majesty was at the Chapel Royal, St. James's, and heard a sermon by the Rev. Dr. Thomas, when the new Te Deum and the following Anthem, both set by Mr. Handel on his Majesty's safe arrival, were performed before the royal family, "The King shall rejoice in thy strength, O Lord." &c.

Again, in the *Daily Advertiser*, September 12, 1744, we read:—

At the Green House at Windsor, this day, a grand concert, to conclude with the Coronation Anthem of "God save the King."

This doubtless meant the grand anthem composed by Handel for the Coronation of George II., 1727: "Zadock the priest and Nathan the prophet anointed Solomon King, and all the people rejoiced and said, God save the King, long live the King, may the King live for ever! Amen. Alleluia."

Later on we find Handel composing a national song with the express intention of catching the popular ear. In the *General Advertiser*, November 14, 1745, we see advertisements of the performance at Drury Lane Theatre of "A Chorus Song, set by Mr. Handel for the Gentlemen Volunteers of the City of London, to be sung by Mr. Lowe and others." I could easily enlarge upon Handel's loyal work as a composer, but it is not necessary here.

There have been many stanch champions on behalf of a claim that the tune of "God save the King" had a Scottish origin. Dr. Mackay, in the *London Scottish Journal*, August 11, 1877, has expressed his "conviction that the composition was written to give expression to the loyalty of the Jacobites, and their hopes for the restoration of James VIII. of Scotland, the father of Prince Charles Edward." The latest advocacy of these views appeared in the *Times* of the 27th of February last, as follows:—

"GOD SAVE THE KING."

TO THE EDITOR OF THE "TIMES."

Sir.—Like everything that is excellent, the air and original verses of "God Save the King" are both Scotch.

In an account of the Highland Society of London, drawn up at the desire of the Society by Sir John Sinclair, of Ulbster, and published in 1813, his Royal Highness the Duke of Sussex being then President of the Society, I find the following:—

"Some account of the celebrated air of 'God Save the King' and of the original verses to which it was sung.

"It cannot now be decisively ascertained who was the composer of this celebrated air, or whether it was of Scotch or English or German extraction. It seems indeed to have been a compilation, for a part of the air is to be found in a collection of Scotch music published at Aberdeen in the reign of William and Mary; but, to whomsoever the air may be attributed, there is every reason to believe that the original words to which that air was sung were Scotch and composed in favour of the House of Stuart. Indeed the author of this account (Sir John Sinclair) had an opportunity of copying the following verses, supposed to be the original ones, from an inscription cut in glass on an old drinking-cup still preserved at Fingask Castle, in the Carse of Gowrie, North Britain, the seat of P. Murray Threipland, Esq., whose family were distinguished by their attachment to the House of Stuart:—

"God save the King. I pray
"God bless the King. I pray
"God save the King.

"Send him victorious,*

"Happy, and glorious,

"Soon to reign over us,

"God save the King.

"God bless the Prince of Wales,

"The true-born Prince of Wales,†

"Sent us by Thee.

"Grant us one favour more,

"The King for to restore,

"As Thou hast done before

"The Famille.

"Amen.

* * * 'Send him victorious' is retained in the modern version, and is evidently more applicable to the Stuart than to the Hanoverian family.

† From this line it would appear that these verses must have been written either about the time of, or rather before, the Rebellion in 1715.

It would be interesting to get hold of a copy of the collection of Scotch music published at Aberdeen in the reign of William and Mary in which a part of the air is to be found. Also, if possible, to learn the date when these lines were inscribed on the old drinking-cup, which were copied previous to 1813 by Sir John Sinclair.

I am, Sir, your obedient servant,

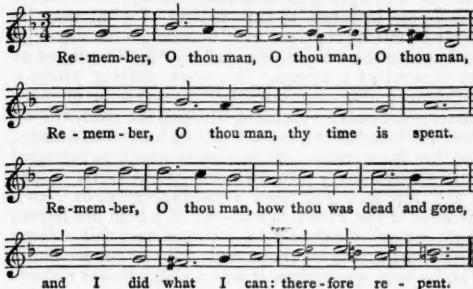
D. FORREST.

This account of the drinking-glass appeared, word for word, in Richard Clark's book (1822), page 37, and was there given as an extract from *The Gentleman's Magazine*. But, of course, inscriptions on drinking-glasses are valueless unless we can positively affix a date to them. The drinking-glass may be old, but the inscription may be modern. The recent traveller who found the lines "Try Warren's Blacking" painted or cut on the sides of the Great Pyramid did not immediately come to the conclusion that it was a contemporaneous work of the Pharaohs. When we have to consider the music published at Aberdeen we deal with something tangible, and those who are desirous of seeing the book can do so at the British Museum. It is entitled, "Songs and Fancies to three, four, or five parts; both apt for Voices and Viols. With a brief Introduction to Musick, as it is taught in the Musick School of Aberdeen. Printed in Aberdeen by John Forbes. 1682." There were three editions of the book published, 1662, 1666, and 1682. But, as I have only seen the last named, I cannot affirm what music the earlier editions contained. Although printed in Scotland, it by no means follows that its contents are Scotch; indeed, the author (Forbes) says in his preface that the book contains "a considerable number of excellent choise Italian songs and English ayres." A superficial glance at the volume shows us that it includes such well-known songs as Douland's "Awake, sweet love," and Morley's "Now is the month of Maying."

The music referred to as resembling "God save the King" is set to the words, "Remember, O thou man, thy time is spent," &c.; but it had previously appeared in a book published in London in 1611

under the following title: "Melismata: Musciall Phansies fitting the Court, Citie, and Countrey Humours. To 3, 4, and 5 Voyces. London: Printed by William Stansby for Thomas Adams."

A CHRISTMAS CAROLL.

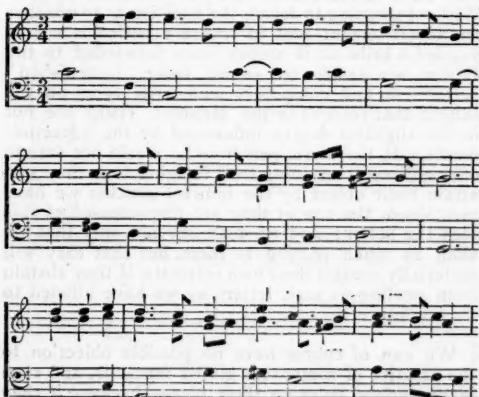


[The small notes with the tails turned down are according to the "Melismata" copy, the other reading being that found in the Aberdeen "Songs and Fancies."]

"Melismata," from which "Remember, O thou man" is extracted, was edited by Thomas Ravenscroft, and became very widely known amongst musicians. It is, however, probable that the Christmas Carol was a very old tune, and that Ravenscroft merely harmonised it in four parts. Be that as it may, Dr. Bull, at the time of the publication of "Melismata" (1611), was in the zenith of his fame, and surely had he desired to make variations to a well-known carol, such as "Remember, O thou man," he would have given the tune in its accepted form. I confess I cannot see much resemblance between Bull's "ayre" and the carol, but have no doubt the former was Bull's own original composition.

The air of "God save the King" has sometimes been claimed for Henry Purcell. "The Essex Harmony," third edition, 1786, prints it with his name attached, but there is no composer's name in the previous editions of the work. Richard Clark asserted that Purcell was acquainted with "God save the King," and endeavoured to prove it by quoting a passage from the Sonatas published by Purcell in 1683. Clark was not, however, content to leave his readers to judge fairly of the extent of the resemblance, but positively altered the notation and added bars of music and words, the original being a composition without words for viols (two violins and a bass) with "harpescord."

LARGO FROM PURCELL'S SIXTH SONATA.



There are twenty-six bars more in a similar strain. Clark printed one other example from Purcell, and it is to be found on page 4 of "A choice Collection of Lessons for the Harpsichord or Spinet, composed by the late Mr. Henry Purcell;" published by Frances Purcell, 1696:—



I have by no means exhausted all that might be said respecting the authorship of "God save the King;" but it will be readily seen that the airs from Ravenscroft's "Melismata" and from Purcell's works, resembling as they do in some respects the melody of our "National Anthem," are yet wanting in that most important element, rhythm. Bull's "ayre" presenting a perfect coincidence in that essential feature, induces the belief that the tune of "God save the King" must have been adapted from his music, but when and by whom we shall probably never know.

As I commenced this series of papers with an eloquent tribute to the value of our National Anthem from the pen of the great Beethoven, I cannot do better than close with a quotation from an article which appeared in a recent number of the *Journal des Débats*:

It is a melancholy fact that France does not possess a song which can be really called national. In a national song the first and most indispensable element is religious sentiment. . . . As for England, we need not mention the air at the sound of which all Englishmen rise and uncover their heads, and which is played at the farthest extremities of the world.

NOTE.—"THE MUSE'S DELIGHT."—Mr. Miller (page 401) has written respecting this work, which I quoted as containing "God save the King," and published in Liverpool in 1754. I am indebted to Mr. Miller for a perusal of his copy of the book bearing the same date, and published in London. Having carefully collated the two copies, I have only discovered one variation—the title. The Liverpool copy reads thus: "And several hundred English, Irish and Scots songs;" whereas the London title reads, "and upwards of four hundred English, Irish, and Scots songs." How the same book came to be published simultaneously in London and Liverpool I am unable to suggest.

"OUIDA," in her latest novel, ridicules the philistinism of people in society who go to classical concerts and complain of hearing nothing but the tuning of the fiddles, although they are told, as the lady in her novel says, that what they have been listening to is, "Op. 101st with a motive on B flat." The same authoress, however, who thus caricatures her friends, puts into the mouth of her hero this unscientific speech: "I am a countryman of the melodists," said Joris with a smile; "I plead guilty to thinking the delight of the ear the first charm of all music; you know it is a rococo opinion scorned by all modern science." Unhappily, it is not only the Italian Prince "Joris," and cultivated musical society in general, but musicians themselves, and particularly the more solemn amongst them, who repeat that absurdity about melody as distinguished from harmony "delighting the ear;" as if harmony or counterpoint did not or was not intended to delight the ear. "Modern science," so far from scorning the opinion of "Joris," would ratify his views. In these days, if we wish to express our contempt for "times," and to appear more solid and sound and prosy than our neighbours, it is unscientific to talk of "ear-tickling tunefulness;" the negative proof being in the absolute fact that the ear itself, as an apparatus, is less tolerant in harmony than in melody. A "sense of harmony" is a rare gift, and its possession is the truest indication that a man has the right organisation for musical composition. But if his symphonies and nocturnes are only "symphonies in grey and gold" and "nocturnes in blue and silver," we may be sure that he has the sense of harmony and nothing else. He will be like what Mr. Ruskin has the candour to say of himself in his youth—he will be one who takes pains in the lettering of his maps only for the pleasure of colouring them. The truth is, it is harmony which "delights the ear," and is purely a question of sensation, and of itself about as meaningless as the effects of the kaleidophone. "Ouida's" Prince was not only the countryman of "the melodists," but of harmonists, and of very good harmonists too, who made use of the same mechanism employed in "Op. 101st on B flat;" but they did not possess the native energy and force of the Germans, an energy which shows itself in music in one stroke or melodic phrase as much as in construction and harmonic combination. It is not all technical science, as the musical pedant and pedagogue would persuade us. In the *Nineteenth Century* of last month, Dr. Waldstein, in an article on "Pessimism in Germany"—which pessimism, by the way, he ascribes to the baneful habit of "living in flats," a doctrine that will astonish our friends of Edinburgh and Pimlico—tells us that plain German tunes no longer stimulate the imagination. Musicians, he says, have introduced Slavic melodies, the characteristics of which are "an occasional shrill discord (as of destiny)" and "a breaking off in deceptive cadences." The worthy Doctor seems to miss what he calls the old "propitiating" effects of dominants and subdominants in this all but "gipsy" music of young Germany—music, we are content to think, so exquisite, and which "Ouida" would perhaps call "scientific," farsooth, as compared with the music of Cherubini, of Sarti, and Scarlatti.

THERE IS, perhaps, no particular reason why certain every-day occurrences should strike us as interfering with the general "fitness of things," but there can be no doubt that, in spite of the best exercise of our reasoning powers, incongruities will make themselves felt, in proof of which we may mention that we once were rooted to the spot merely to see a policeman, in

full uniform, playing at cricket. Why a member of the "force" should not indulge in this pastime we cannot say; but we at once confess to sharing the general hilarity of the lookers-on at witnessing his fagging in the "field," and quietly giving up his bat when "out" without attempting to take the bowler into custody. The latest instance of this feeling of what may be termed "misappropriateness" occurred a few days ago on hearing the "Dead March" in "Saul" played at the funeral of a sweep. We were passing along a well-known thoroughfare when a procession of sooty mourners, headed by a band, stopped the road, and we were informed that a master sweep had passed away, and that the members of a Society to which he belonged were about to bury him with musical honours. Now, if the deceased had been a military man, or even a member of the Fire Brigade—all of whom are heroes in their way—we should have considered this solemn dirge most fitting for the occasion; but when we found who he was, we confess it was a shock to our nature. No doubt he was a highly respectable man, and his friends were perfectly justified in showing their appreciation of his character; but from the observations of many of the spectators, we cannot but believe that the solemnity of the occasion was sadly perilled by the very means taken to insure it. If, on the other hand—as we heard it whispered—some "amalgamated Society" of sweeps desired to make itself better known by such a demonstration, Handel's pathetic March is too sublime a composition to be dragged in for the purpose of strengthening the advertisement.

BYRON, in jestingly alluding to a certain critic, whom he had bribed to speak well of his new work, says, if he should deny the receipt of it,

And smear his page with gall instead of honey,
All I can say is—that he had the money.

Whether some of our correspondents imagine that editorial "honey" is a marketable commodity, as Byron insinuates, we know not; but certainly the communications we constantly receive strengthen us in this belief. Some time ago those who desired notices in our journal gently hinted that they were "constant subscribers," some even going so far as to order "six copies" in case a review appeared. When they found, however, that the fact of their being subscribers, and the magnificent order for half-a-dozen copies did not produce the desired result, they became bolder, and the letters which have reached us within the last two months distinctly inform us that the writers are not only much "disappointed," but perfectly "astonished," to find that their concerts and compositions have not been reviewed, considering that they have inserted and "paid for" advertisements. Without stopping to debate the question as to whether an advertisement sent to secure a notice is not as decided a bribe as if money were forwarded to the Editor, we hasten to assure those "astonished" performers and composers who write to us on the subject that reviews in the *MUSICAL TIMES* are not in the slightest degree influenced by the advertisements. If, therefore, persons who would not dare to offer a direct "retaining fee" imagine that they can attain their object by the indirect process we have mentioned, the sooner they are dispossessed of this idea the better; and we may say not only that we shall be much obliged to them, but that they will materially consult their own interests, if they abstain from sending us such letters as we have alluded to for the future.

WE CAN OF COURSE have no possible objection to the practice of composers giving fantastic, and even inappropriate, titles to their pieces, because if they should prevent their acceptance with the more

Blessed be the Name of the Lord.

August 1, 1858.

Ps. cxiii. 2, 5; civ. 13, 14.

HARVEST ANTHEM.

London: NOVELLO, EWER, AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

HENRY GADSBY.

Allegro.

SOPRANO. *f* Bless-ed be the Name of the Lord from this time forth and for
 ALTO. *f* Bless-ed be the Name of the Lord from this time forth and for
 TENOR. *f* Bless-ed be the Name of the Lord from this time forth and for
 BASS. *f* Bless-ed be the Name of the Lord from this time forth and for
 ORGAN. *f* *Allegro.*
 $\text{d} = 120.$

ev - er-more, bless-ed be the Name of the Lord from this time forth and for
 ev - er-more, bless-ed be the Name of the Lord from this time forth and for
 ev - er-more, bless-ed be the Name of the Lord from this time forth and for
 ev - er-more, bless-ed be the Name of the Lord from this time forth and for
 ev - er-more, bless-ed be the Name of the Lord, *cres.*
 ev - er-more, bless-ed be the Name of the Lord, *cres.*
 ev - er-more, bless-ed be the Name of the Lord, *cres.*
 ev - er-more, bless-ed be the Name of the Lord, *cres.*
 ev - er-more, bless-ed be the Name of the Lord, *cres.*

poco rall.

bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for

bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for

bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for

bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for

bless-ed, *poco rall.* *a tempo.*

ev - er - more. . . . Who is like un-to the Lord our God, that

ev - er - more. . . . Who is like un-to the Lord our God, that

ev - er - more. . . . Who is like un-to the Lord our God, that

ev - er - more. . . . Who is like un-to the Lord our God, that

hath His dwelling so high, and yet humbleth Himself to be - hold the things that

hath His dwelling so high, and yet humbleth Himself to be - hold the things that

hath His dwelling so high, and yet humbleth Himself to be - hold the things that

hath His dwelling so high, and yet humbleth Himself to be - hold the things that

cres.

(2)

dim.

are in hea-ven and earth? Who is like un- to the Lord our God, that

are in hea-ven and earth? Who is like un- to the Lord our God, that

are in hea-ven and earth? Who is like un- to the Lord our God, that

are in hea-ven and earth? Who is like un- to the Lord our God, that

hath His dwelling so high, and yet hum-bleth Him-self to be - hold the things that

hath His dwelling so high, and yet hum-bleth Himself to be - hold the things that

hath His dwelling so high, and yet hum-bleth Himself to be - hold the things that

hath His dwelling so high, and yet hum-bleth Himself to be - hold the things that

are in hea-ven and earth? He wa-ter-eth the hills from a - bove,

are in earth? He wa-ter-eth the hills from a - bove, He

are in earth?

are in earth? He

The musical score consists of ten staves of music in G major (two sharps) and common time. The vocal parts are in soprano and alto voices, with piano accompaniment. The lyrics are as follows:

The earth is fill'd with the fruit of Thy works, is
wa-ter-eth the hills from a - bove. The earth is fill'd with the fruit of Thy works, is
wa-ter-eth the hills from a - bove.
fill'd with the fruit of Thy works,
fill'd with the fruit of Thy works,
He bring-eth forth grass for the cat-tle, and green
He bring-eth forth grass for the cat-tle, and green
He bring-eth forth grass for the cat-tle, and green
He bring-eth forth grass for the cat-tle,
He bring-eth forth grass for the cat-tle,
herb for the ser-vice of men, He bring-eth forth grass for the cat-tle,
herb for the ser-vise of men, He bring-eth forth grass

herb for the ser-vice of men, . . . and green herb for the ser-vise of men.

herb for the ser-vise of men, and green herb for the ser-viae of men.

green herb for the ser-vise of men, green herb for the ser-vise of

green herb for the ser-vise of men, green herb for the ser-vise of

fp *cres.* *f*
 Bless - ed, bless - ed, bless - ed, bless - ed, bless - ed be the
fp *cres.* *f*
 Bless - ed, bless - ed, bless - ed, bless - ed, bless - ed be the
fp *cres.* *f*
 men. . . Bless - ed, bless - ed, bless - ed, bless - ed be the
fp *cres.* *f*
 men. . . Bless - ed, bless - ed, bless - ed, bless - ed be the

fp *cres.* *f*

Name of the Lord from this time forth and for ev - er-more, bless - ed be the
 Name of the Lord from this time forth and for ev - er-more, bless - ed be the
 Name of the Lord from this time forth and for ev - er-more, bless - ed be the
 Name of the Lord from this time forth and for ev - er-more, bless - ed be the

Music score for "BLESSED BE THE NAME OF THE LORD." The score consists of four staves of music in G major, 2/4 time. The vocal parts are in soprano, alto, tenor, and bass. The piano accompaniment is in the bass and treble staves. The lyrics are repeated four times, each ending with a forte dynamic (ff). The vocal entries are marked with crescendos (cres.) and decrescendos (decres.). The piano accompaniment features sustained notes and chords. The final section begins with a tempo change (a tempo) and includes a repeat sign.

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bless - ed, bless - ed, bless-ed be the Name of the Lord, bless - ed,
bless - ed, bless - ed, bless-ed be the Name of the Lord, bless - ed,
bless - ed, bless - ed, bless-ed be the Name of the Lord, bless - ed,
bless - ed, bless - ed, bless-ed be the Name of the Lord, bless - ed,
bless - ed, bless - ed, bless-ed be the Name of the Lord, bless - ed,

rall.
bless-ed, blessed be the Name of the Lord from this time forth and for ev - -
bless-ed, blessed be the Name of the Lord from this time forth and for ev - .
bless-ed, blessed be the Name of the Lord from this time forth and for ev - -
bless-ed, blessed be the Name of the Lord from this time forth and for ev - .

rall.
ped. doppio.

er - - more.
er - - more.
er - - more.
er - - more.

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intelligent pianists they have only themselves to blame for the result. But we do enter our earnest protest against the system of publishers taking well-known works and giving names to them which would have driven their authors to distraction. As specimens of these we need only cite Beethoven's so-called "Moonlight Sonata," Handel's "Harmonious Blacksmith," and Mendelssohn's "Bee's Wedding" (from his "Lieder ohne Worte"), and ask our readers to contrast these with Beethoven's "Les Adieux, l'absence, et le retour," Weber's "Invitation pour la Valse," or Sterndale Bennett's "Lake, Millstream, and Fountain," all of which were the composers' own titles, obviously suggested by the character of the works above named. But a more reprehensible method has lately sprung up—that of selecting subjects, or portions of subjects, from standard vocal or instrumental compositions, and publishing them as pianoforte pieces, with some sentimental name, as if in this form they had been originally written by the composers themselves. It is true that artists may know from what works these extracts are taken; but they appeal not to artists, but to those who know no better than to accept these as genuine pianoforte compositions. When a young player hears one of these "Gems for the Pianoforte" with the name of Beethoven, Mozart, or any other great composer on the title-page, it is utterly impossible that its real character can be revealed; and it is the duty therefore of all true artists not only to avoid teaching these pieces, but openly to denounce such spurious productions whenever and wherever they meet with them.

We have always been of opinion that if children must be placed under an inferior master as well as a good one in the early days of their musical instruction, it would be advisable that the good one should come first, so that the other can do but little harm. On the same principle we believe that pieces written for children by those who cannot write them for grown people lay the foundation of a frivolous taste for the art which it is extremely difficult in after-life to eradicate. From the first, thoroughly sound music—of course fitted to the mental as well as the physical capacities of the young pupil—should be taught, so that in the future there should at least be nothing to unlearn. We have been led to make these remarks from seeing the growing tendency in the present day to publish music especially for children, as if works did not already exist excellently suited for their requirements. Songs for children and pieces for children flood the market, and now we have an Oratorio for children. Surely our object should be to train the mind to comprehend the music rather than to write music down to the comprehension of the mind. Commonplace little songs and vapid arrangements of Operatic airs should have no place even in the nursery, for our greatest composers have not thought it beneath their dignity to supply the musical wants of juvenile pupils. We have never known a child more impressed with anything than certain portions of the "Messiah." Infinitely better, then, is it to adapt children to Oratorios than to adapt Oratorios to children.

It appears from a letter written by Mr. John Hullah to Dr. Pole, a copy of which has appeared in the *Academy* of July 13, that the London University scheme of musical degrees, which was commented upon in the last number of the *MUSICAL TIMES*, was protested against by Mr. Hullah while it was still under consideration, but without effect. In the course of his letter Mr. Hullah, after urging that acoustics, as a science, has really nothing to do with

music as an art, adds that the scheme is not only redundant in one direction but deficient in another, in giving no place to technical skill. He says:—

"In omitting or excluding this from the number of 'qualifications for a musical degree,' you ignore the best qualities of the musical artist. Sentiment, expression, refinement, made manifest in touch and tone, are all to go for nothing! The business of ninety-nine musicians out of every hundred is to render or expound the works of others. You ignore every gift or accomplishment which will enable a musician to do this. The greatest executant, instrumental or vocal, the world ever heard or saw might utterly fail in your proposed examination. . . . Music is an art; and the science of music does not consist in the measurement or tuning of sounds, but in the treatment of sounds as the musician finds them and accepts them—*i.e.*, in giving them every variety of combination, succession, repetition with a difference, and the like, of which they are susceptible."

We are glad to give further circulation to an opinion in which we so entirely concur, and to find so sound a musician as Mr. Hullah in sympathy with the views which had already been expressed in our columns.

We have on several occasions drawn attention to the advertisements of teachers who assume a title to which they have no right; but the following, from the *Times*, seems to inaugurate a new method of securing the attention of those who are too much outside the musical world to become acquainted with facts:—

HOLIDAY ENGAGEMENT required, for August and September, by a North German lady, Violinist; pupil of the Royal Academy under Herr Joachim. Address "Fraulein," &c., &c.

As the artist named does not teach, and never has taught, at this Institution, we cannot understand how the advertiser can style herself a "pupil of the Royal Academy under Herr Joachim." Should this meet the eye of "Fraulein," perhaps she will kindly explain.

ROYAL ITALIAN OPERA.

The production of Flotow's latest Opera, "Alma," on the 9th ult., with Mdlle. Albani as the heroine, although redeeming one of the promises in the prospectus of the season, has scarcely any interest in an artistic point of view. The composer made a legitimate effect in "Martha," but he has proved his inability to write anything else; and it seems strange, after the unfavourable verdict of a Parisian audience, that "Alma" should be brought up for judgment in England. Let us hope, however, that the faint applause with which it was received at our "Royal Italian Opera" will decide the question of its merits at once and for ever; for really life is not long enough to enable us to deal seriously with such trifles, especially when the great works are lying around us neglected and almost unknown. The story of "Alma" would be commonplace enough were not Camoëns, the Portuguese poet, the principal character; for it turns upon the love of the hero for a Bayadere, or street-performer, and the adventures he meets with in protecting her from the insults of some roysterers at the Carnival, amongst whom is the King of Spain in disguise. There can be little said in favour of the music. No overture prefaces the Opera, the solos are throughout of the conventional type, and the choral pieces seem dragged in rather as necessary incumbrances than as integral portions of the work. The best music is given to Camoëns, but there are some showy pieces for Alma, the most prominent of which is a *bravura* in the second act, which was enthusiastically redeemed. The "Cigarette" trio, too, is tuneful and vivacious, and Mdlle. Anna di Belocca, who played the small part of Zingarella, deserves warm praise for the manner in which she gave the characteristic music assigned to her in this piece. After the performance of a well-arranged Ballet, the music of which we believe is composed by the Conductor, Signor Vianesi, there is little to dwell upon with any degree of pleasure, the *dénouement*, especially, being extremely tame. Mdlle. Albani did all that could be done for the thankless part of Alma, and M. Capoul gave much effect to the few solos of which anything could be made, as the poet Camoëns. The scenery is excellent; Signor Vianesi conducted with much care and judgment, and the principal singers were, as usual, summoned before the curtain; but the doom of "Alma" is sealed, and we much doubt whether even

next season it will be heard of. The principal event of the month has been the appearance of Madame Patti as the Assyrian Queen in "Semiramide." Everybody must feel assured how finely this gifted artist would sing this part; but it was a great triumph for her to create so profound an impression as an actress in a character which calls up so many reminiscences with all frequenters of the Opera. Madame Scalchi, too, as *Arsace*, was highly successful; and with two such able representatives in the principal characters, there can be little doubt that Rossini's once popular work will commence a new lease of life. On the 20th ult., the season closed with Verdi's "Aida," in which Madame Patti sustained the part of the heroine.

HER MAJESTY'S THEATRE.

"CARMEN," as we anticipated, has been the principal attraction during the last month; and we can only regret that it was not produced at an earlier period of the season; for certainly the revival of Balfe's "Il Talismano" and Marchetti's "Ruy Blas" can have but little interest either for the subscribers or the public. Madame Eugenie Pappenheim's essay as *Leonora*, in Beethoven's "Fidelio," has made but little effect; but Madame Hélène Crosmont has fully sustained her reputation both as *Susanna* in "Le Nozze di Figaro" and as the heroine in Gounod's "Faust." Madame Trebelli has materially strengthened the Operas with which her name has been so long associated, her singing and acting as *Cherubino*, in "Le Nozze di Figaro," being especially worthy of the warmest commendation. The regular season terminated on the 13th ult.; but a series of farewell performances has been since given at reduced prices.

PHILHARMONIC SOCIETY.

THE last Concert of the season was given on the 3rd ult., when, although no novelty was introduced, the programme was of the utmost interest. Mr. Charles Hallé's performance of Beethoven's piano-forte Concerto in G was remarkable for that mechanism of which he is so perfect a master; and Mdlle. Castellan's rendering of the "Andante and Finale" from De Beriot's seventh Violin Concerto was highly satisfactory; her want of breadth of tone being scarcely felt in the music which she selected. Mdlle. Schou's execution of the showy song from "Il Flauto Magico," "Gli angui d' inferno," was a decided success, the exceptionally high notes of her voice being perfectly in tune; but the song is not suited for a concert-room, and we should be glad, therefore, to hear more of this vocalist in another class of music. Mr. Barton McGuckin gave Handel's "Deeper and deeper still" and "Waft her, angels," with good expression, and was deservedly rewarded with warm applause. The orchestral pieces were Beethoven's "Pastoral Symphony," Mendelssohn's Overture, "Isles of Fingal," and the usual "Jubilee" Overture of Weber, which, ending with our National Anthem, is always chosen to close the series of Concerts. Mr. W. G. Cousins, who conducted, was much applauded on leaving the orchestra.

PURCELL'S "DIDO AND ÆNEAS."

A RECENT performance of this work was advertised in the daily press to take place in the concert-room of the Royal Academy of Music. The concert-giver not content to let the Opera stand on its own merit, attempted to excite additional interest by stating that it would be the first time of performance since 1677. Several journals in commenting on the Concert accepted the statement as a fact, which speedily brought forward indignant protests from persons who had aided in other public renderings of Purcell's remarkable Opera. The concert-giver at the Royal Academy Room could not plead ignorance of the previous performances, for he was informed of the state of the case before his Concert took place; and it may be well here to record that "Dido and Æneas" was one of the stock pieces occasionally performed at the Ancient Concerts. Mr. Cummings possesses a complete set of orchestral, chorus, and solo parts of the Opera, the latter bearing the names of some of the solo singers—Mr. Dyne, Mr. Bellamy, Mr. Sale, and Mr. Hindle; a tolerably clear indication of a per-

formance or performances about 1770-1780. Coming to more recent times we may refer to performances by the "Purcell Club," by the "Temple Choral Club," and others under the direction of Mr. E. J. Hopkins. Also to performances at Hackney under the direction of the Rev. J. C. Jackson, also one at Norwood, and another by that well-deserving body, the "Liverpool Purcell Society," in 1877. The President of this Society had an impression that the revival of "Dido and Æneas" in Liverpool was the first performance since its first rendering under the care of the composer, an error which we now correct, and also the statement that the Opera was composed in 1677. Conclusive evidence has been discovered which fixes the date at 1680.

MADAME VIARD-LOUIS'S CONCERTS.

THE last of the series of Concerts was given at St. James's Hall on the 25th ult., the orchestral pieces including Mendelssohn's "Scotch Symphony," the Overture to "Tannhäuser," and a Suite by M. Massenet. M. Massenet's work, which was performed for the first time, is a striking composition, the second and third movements being perhaps the best of the four divisions, a very pleasing "Air de Ballet" being enthusiastically redemanded. Madame Louis was warmly greeted after her performance of Beethoven's Concerto in G, and Sterndale Bennett's "Rondo Piaveole;" and during the evening was presented by Mr. Weist Hill with a silver salver and basket of flowers, as a token of esteem from the Conductor and members of the orchestra. Miss Robertson was the vocalist of the evening.

DURING the past month a memorial has been placed in honour of the Irish composer, Michael William Balfe, in his native city, Dublin. It consists of a modest marble bust, by Thomas Farrell, R.H.A. The bust is beautifully finished, and is admitted by those who have seen Balfe to be an excellent likeness. The site on which it has been placed is a perfectly appropriate one, namely, the Irish Portrait Chamber of the National Gallery. The bust rests on a pedestal in the centre of the room, at the four corners of which are marble busts of the orators Curran and Shiel, the painter MacLise, and Dr. Murray, an esteemed prelate, who presided over the Irish Roman Catholic Church some thirty years ago. The ceremonial of formally unveiling the bust took place on Saturday afternoon, the 6th ult. Amongst those present were—Sir Bernard Burke, Sir Robert Stewart, Mus. D., Professor of Music in the University; Thomas R. Jones, President of the Royal Hibernian Academy; Thomas Farrell, R.H.A.; Mr. Henry Doyle, Director of the National Gallery; the Right Hon. the Lord Mayor; Michael Gunn, T.C.; Mr. William Gernon, barrister; Dr. Lyons, Mr. Charles E. O. Fitzgerald, Mr. W. D. Hutton, Mr. F. T. Stoney, Dr. John Dunne, Dr. Jozé, and a number of ladies. In the absence of the Duke of Leinster, the chair was taken by Sir Bernard Burke, C.B., as representing the Board of Governors of the National Gallery. Eloquent speeches were made on the occasion; and Sir Robert Stewart especially dwelt upon the fact of Balfe's works penetrating into France, Italy, and Germany, at a time when foreigners held but a low estimate of the art in the country of the composer's birth. The speaker also expressed a hope that he would be enabled to place a memorial window to Balfe in St. Patrick's Cathedral.

A CORRESPONDENT incloses us a copy of the programme of a Musical Service given on Ascension Day in Old Trinity Church, New York. "Old Trinity," it should be stated, is the parent church of the city, and is governed by the wealthiest corporation in the land. The principal organist and director of the choir is Mr. A. H. Messiter (an Englishman), the associate organist being Mr. Henry Carter (also an Englishman, and brother to Mr. William Carter, well known in London); and many of the gentlemen of the choir are from England, drawing their experience from the cathedrals and prominent parish churches. The church possesses two organs, the grand organ (an immense instrument) being at the west end of the nave, and the smaller one in the chancel. As will be seen by the following programme, the selection of music was most appropriate to the occasion: great organ Voluntary (played by

Henry Carter), "Austrian Hymn," Koehler; Processional, "O Zion, blest city," from Hiles's "March of the Crusaders;" opening Anthem, "Great is Jehovah," Schubert; Kyrie, Credo, Sanctus, Agnus Dei, Gloria in excelsis, Gounod's "Messe de Ste. Cécile;" Offertory, third movement of Gade's Cantata, "Zion;" closing Voluntary (for great organ and full orchestra), Symphony No. 9 (in C), Schubert. On this occasion, as on other great festivals, an orchestra of forty instrumentalists, selected from the principal organisations in the city, assisted. Director of the Services, Mr. A. H. Messiter; Director of the Orchestra, Mr. Henry Carter; at the grand organ, Dr. S. Austen Pearce.

THE third of the Musical Festivals at the Alexandra Palace took place on June 29, Beethoven's compositions forming the first part of the programme, the second part being miscellaneous. Mdme. Lemmens-Sherrington in "Ah! perfido" and "Sweet bird" (Flute Obbligato, Mr. Hird), Madame Patey in "Creation's Hymn" and "By the sad sea waves," Mdle. Lido in "Com' è bello," Mr. Sims Reeves in "Adelaide" and "Tom Bowling," and Mr. Thurley Beale in "Kennst du das Land" and "The Raft," were all very successful, several encores being awarded, and Mr. Reeves receiving the usual enthusiastic welcome. The Choir sang "Twine ye garlands," "The calm sea," and the Processional March from "Reine de Saba;" and the Leonore Overture (No. 3), Symphony (No. 5), and the Overture "Der Freischütz" were played by the band. Mr. F. Archer conducted.

THE seventy-seventh Monthly Concert of the Grosvenor Choral Society was held at the Grosvenor Hall, Buckingham Palace Road, on Friday the 19th ult. F. H. Cowen's "The Rose Maiden" formed the first part of the programme, the soloists being Miss Gertrude Hemming, Miss Kate Reed, Mr. Arthur Weston, and Mr. T. Nettleship. The second part included Leslie's Madrigal, "My love is fair," Mendelssohn's "Shepherd's Song," a Pianoforte Solo, well played by Miss Frame, and a Harp Solo by Miss Viola Trust. Miss Agnes Ross made a very successful *début*, being encored in both her songs. Mr. J. H. Maunder acted as accompanist. All the Choruses were given with precision and expression. In the absence of Mr. J. G. Calcott, the Concert was efficiently conducted by Mr. Henry Baker.

THE Paddington Musical Society, which has been formed during the past winter, with Dr. Sangster, organist of St. Michael's, Star Street, as Conductor, gave its first Concert on the 4th ult., at Steinway Hall, Lower Seymour Street. The work selected for the occasion was "Judas Maccabæus," the performance of which was most interesting and satisfactory. The principal vocalists were Miss Anderson and Miss Beata Francis (soprani), Miss Vere (contralto), Mr. Kearton, of Westminster Abbey (tenor), and Mr. R. G. Lloyd (bass). The choruses went exceedingly well under the steady beat of Dr. Sangster. Mr. Fogg was leader of the band, and Mr. W. Stevenson Hoyte presided at the pianoforte.

MOLLE. GABRIELLE VAILLANT gave an excellent Concert on the 4th ult., at the Steinway Hall, assisted by the Misses Arthur and Damien and Mr. H. Seligmann as vocalists, and by several eminent instrumentalists, including Miss Frances Thomas, of the Royal Academy of Music, who is rapidly making her way as a clarinet-player. The artistic violin performance of the *bénéficiaire* was of course the principal attraction; and all her solos were warmly and deservedly applauded. She also took part in several concerted pieces with equal success.

AN excellent entertainment was given in aid of the funds of the National Dental Hospital, at Steinway Hall, on the 9th ult., under distinguished patronage. Mr. and Miss Dietz deserved all the applause they gained in their recitations, and Misses Klugh, Taylor, and Watson (pianists), Miss Jessie Jones, Messrs. Arthur Wilkinson and Annerdale (vocalists) were also highly successful. Mr. Westropp Wilkinson was the accompanist. The hall being well filled, we trust the hospital has been a considerable gainer.

ON Monday evening, the 1st ult., the members of the North London Philharmonic Society gave their first invitation Concert at the Schools of St. Anne's, Highgate

Rise. The work performed was Sullivan's "Prodigal Son," followed by a selection of solos and part-songs. Mr. J. S. Bates presided at the harmonium; the Conductor, Mr. Henry J. B. Dart, taking the pianoforte part throughout.

AT a meeting of the London Vocal Union, City division, held on the 6th ult. at Carter Lane, Mr. George Wells, the Conductor, presiding, a presentation of a handsome time-piece and bronze statuettes was made to Miss Fanny Henman, who, for nearly six years has acted as accompanist. Mr. Wells referred to the many services rendered by Miss Henman, and Mr. Bonney, in an eulogistic speech, made the presentation on behalf of the Choir.

MOLLE. ALBANI has kindly consented to give the memorial prizes and rewards of merit to the pupils of the Royal Academy of Music, in the concert-room of the institution; but unfortunately the day fixed upon—Saturday, the 27th ult.—is too late to allow of our doing more than record the fact. The plan of selecting an eminent artist to perform this ceremony is one, we think, admirably calculated to cause a spirit of emulation amongst the students.

MISS CONSTANCE LAYTON gave her first Morning Concert at 51, Great Cumberland Place, Hyde Park (by kind permission of Mrs. Taylor), on June 27. The principal artists were Miss Eva Layton, Mrs. Richard Blagrove, Mr. Faulkner Leigh, and Mr. Chas. Tinney. The rooms were crowded by a fashionable audience.

THE death is announced at Bombay, from sunstroke, of Mr. John Locke Gray, organist of the Cathedral there. Mr. Gray, who was only thirty-five years of age, was formerly organist of Holy Trinity Church, Richmond, and Christ Church, Kensington.

WE regret to announce the decease of Miss Ellen Dickson, who, under the name of "Dolores," wrote several vocal pieces which obtained much popularity in the drawing-room; a setting of "The Brook" being perhaps the best known of her many publications.

REVIEWS.

Magnificat and Nunc dimittis in C. By Eaton Faning.
Magnificat and Nunc dimittis in B flat. By George C. Martin. [Novello, Ewer and Co.]

WE have classed these two evening services together, because they both illustrate a new and significant phase of modern church music. Mr. Faning's service was composed for this year's festival of the Sons of the Clergy at St. Paul's Cathedral, and Mr. Martin's for the festival held in the same building in aid of the Royal School for Daughters of Officers of the Army. Many of our readers will not need to be informed that it is at present, thanks (we believe) chiefly to Dr. Stainer, the most commendable practice to accompany the music at special festivals in the Cathedral by other instruments as well as the organ. Thus Mr. Faning's service is written for full orchestra, while Mr. Martin's, written for a military festival, is appropriately accompanied by a military band. As both works lie before us only in vocal score, it is impossible to speak with certainty as to the instrumentation, especially as Mr. Faning's service has no indications of the orchestration, and the accompaniment seems in parts to have been simplified for the organ. As far as can be judged, we are inclined to think that in their original form both would be highly effective; we can at least pronounce them to be of real musical value.

Mr. Faning's "Magnificat" opens with a short symphony, which begins *piano*, and after a dominant pedal, *crescendo*, leads to a broad burst for the voices with the words "My soul doth magnify the Lord." This first subject clearly indicates the general character of the music. The composer evidently feels, and rightly, that music intended to be performed by a large mass of voices and instruments, and in such a building as St. Paul's Cathedral, should be broadly diatonic, and aim rather at massive effects than at great elaboration of detail. Hence, while chromatic chords are not entirely avoided, their employment

is but rare; and bold progressions and clearly defined melodic ideas are the leading features of the work. The introduction of a soprano solo, "For behold from henceforth," which enters simultaneously with the cadence of the chorus, *piano*, is a happy thought, and the continuation of the phrase is well treated. Among other good points of the music may be noted the unison passages for the basses, repeated by the full chorus in harmony at the words "He hath shewed strength with his arm" and "He hath put down the mighty from their seat." We fail to see the appropriateness of the sudden *piano* at the words "and hath exalted the humble and meek," which appear to us to carry on the triumphant feeling of the first part of the sentence. The point of imitation at "He remembering His mercy" is well worked, and the passage "Abraham and his seed for ever," with the bass rising by semitones, is especially effective. The Gloria contains a neat *fugato* to "As it was in the beginning," and a good *coda* concludes the piece. The "Nunc dimittis" naturally offers less scope to the composer; but it is excellent music throughout, the tranquil opening in $\frac{3}{4}$ time, and the passage "To be a light to lighten the Gentiles" being especially worthy of notice. The Gloria is the same as for the "Magnificat."

Mr. Martin had a novel and, it must be added, a difficult task before him in scoring his service for military band and organ. So far as we are in a position to form an opinion from the occasional indications of the instrumentation given in the organ part, he seems to have solved the problem with great judgment. After a few bars of prelude for drums and trombones, the voices enter with a phrase quite as diatonic as Mr. Fanning's, whom we are glad to see Mr. Martin resembles in breadth of style. A *fortissimo* passage for unaccompanied voices, "For behold from henceforth," leads to a very striking and effective modulation at "shall call me blessed," in which the chord of G flat is followed at once by the dominant seventh on C, leading to a full cadence in F major—the passage being repeated at "hath magnified me." The quartett "And his mercy is on them," accompanied by the organ only, contains some smooth and graceful part-writing, and it leads to an excellent chorus, "He hath shewed strength," at the close of which, by a slip of the pen, Mr. Martin has written consecutive octaves between extreme parts, with an effect which we certainly do not like. The following movement, though good, calls for no especial remark; the concluding Gloria is very effective. The "Nunc dimittis" presents the peculiarity, that it begins in E flat and ends in B flat—an innovation which we are hardly disposed to commend. The tonality of the first page is also rather undecided; and we confess to not liking the third syllable of the word "salvation" at the beginning of a bar, as it is given at the top of p. 13. With these slight reservations we have only praise for the music. As with Mr. Fanning's service, the Gloria of the "Magnificat" is repeated for the "Nunc dimittis."

We cordially welcome both these works, not only for their intrinsic value, but as an indication of the direction which church music is taking in our own day. Both services are as far removed as possible from the "cut-and-dried" cathedral style; yet in neither is anything of a secular character to be found. There can be no possible reason why in sacred music all the resources of the art should not be used, and Messrs. Fanning and Martin show us how it is possible to employ them without rendering the compositions unworthy to form part of the service of the Most High. We ought to add that neither of the works under notice present any remarkable difficulties, and that choirs of average culture will be able to do them justice, and will doubtless be glad to add them to their *répertoire*.

Hezekiah. A Short Oratorio. The words selected from the Book of the Prophet Isaiah. The music composed by Philip Armes, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

THE performance of this work at Newcastle-upon-Tyne last year and the fact of its being included in the programme of the forthcoming Worcester Festival sufficiently prove that it has no ordinary claim to public attention. Of course a perusal of an Oratorio with merely the pianoforte score can scarcely warrant us in giving a detailed account either of its merits or demerits; but there can be no ques-

tion that Dr. Armes throughout his work evidences the possession of much contrapuntal skill, and that many of his choruses are not only worthy of warm commendation as abstract music, but as effectively illustrating the varied incidents of the sacred drama. We may mention that two new choruses have been added since the Oratorio was given at Newcastle; but we reserve our notice of them—as indeed we do of the entire work—until the Worcester Festival, when no doubt every justice will be done to the composition by the soloists as well as by the band and choir. Meantime we may congratulate Dr. Armes upon the circumstance of his having shown us that a cathedral organist can labour for his art outside the limit of his daily duties.

A Dictionary of Music and Musicians (A.D. 1450-1878). By eminent writers, English and Foreign. With illustrations and woodcuts. Edited by George Grove, D.C.L. In two volumes. Part III. [Macmillan and Co.]

THE notices in the third part of this Dictionary are quite equal in interest to those in the preceding parts; but none of them extend to any great length. Ample justice is done to the merits of the late Henry Chorley, who was certainly, as his biographer says, not a "genius," and therefore—though ready to acknowledge the merits of some struggling artists—utterly incapable of comprehending the claims of the composers of "the future." As an art critic, however, he was fearless in the expression of his opinions; and for this alone he should be remembered. We have a good sketch of the life of Muzio Clementi, a laudatory criticism upon the artistic claims of Hans von Bülow, and a well-written article upon the career of Cherubini. There are many able explanations of musical instruments, too, and also of terms connected with the art. The illustrations are frequent and well executed; and in every respect the work bids fair to realise the promises made in the prospectus.

The May Queen. Composed by Sir W. Sterndale Bennett. The Accompaniments arranged for Pianoforte and Harmonium by J. Lemmens.

[Novello, Ewer and Co.]

SIR STERNDALE BENNETT'S Pastoral—the only approach to an operatic work left to us by this composer—needs no eulogium upon its musical merits, for scarcely any *Cantata* by a modern writer has obtained so universal an appreciation. As a drawing-room work—for which it is admirably fitted—it has usually been given only with pianoforte accompaniment; but so many houses now possess a harmonium, that the arrangement before us will doubtless be eagerly sought by many persons who feel the necessity of hearing those sustained wind-instrument effects which lend such a charm to accompaniments in combination with voices. But the boon of the edition for pianoforte and harmonium—which we understand is to be followed by similar arrangements of the band-parts of other great works—will be chiefly felt by Choral Societies in the habit of giving public performances of vocal compositions without an orchestra. So careful and well-considered a transcription of the score as that by the Chevalier Lemmens will be invaluable to those members of a choral body who, in spite of their reverence for an author's work, cannot afford the expense of rendering it according to the original design; and we shall be glad if the issue of this arrangement should lead to making our countryman's charming composition more widely known.

The Book of Single Chants (Ancient and Modern). Edited by Henry P. G. Brooke, late Professor of Music at Lampeter College, &c.

[Oxford: W. R. Bowden, 59, High Street.]

THIS is a very large and useful collection of chants. Two sets are allotted to each day of the month; one mostly by living composers, and the other by chant writers from Purcell's time up to the last generation, with now and then an Anglicised Gregorian tone by way of variety. About one third of the book is taken up with historical and musical explanatory notes, the usefulness of which, we think, is doubtful. Psalm-singing must either be congregational or artistically musical. As a rule congregations do not join in the Psalms heartily where the choir change

suddenly from *ff* to *pp*, or vice versa; and from an artistic point of view, chanting can scarcely be satisfactory, on account of the ever-changing sentiment of the words. The jubilant Psalms will, of course, always be sung full, and the penitential ones softly and slowly; but the smaller changes had better, we think, be left in the hands of the organist. The congregation will then never be fearful of *pp* pitfalls, but will be able to join with confidence. The following example from the explanatory notes will give a fair idea as to the character of this part of the book:—

Psalm xiv.

This Psalm shows no strophic or other divisions, and is one continuous wail to the last verse.

God beholdeth the corruption of the nation (verses 1-3), and rebuketh it from heaven (verses 4-8); the heathen are confounded at His word (verses 9, 10); Prayer for the restitution of Israel (verse 11). **MUSICAL TREATMENT.**—Verses 1-3—verses 1, 2, rather loud; verse 3, very soft; verses 4-8, moderately loud; verses 9, 10, in unison; verse 11, both sides in unison, full.

Marche Solennelle. Composed for full Orchestra by Ch. Gounod.

Transcription for Pianoforte—Solo.

Transcription for Pianoforte—Duet.

[Novello, Ewer and Co.]

THERE can be little doubt that this new March by a composer who has so legitimately earned a world-wide popularity will shortly have a hearing in its original form for a full orchestra; but meantime we accord a warm welcome to the two transcriptions named at the head of our notice, as well as to those for organ, and harmonium and pianoforte, mentioned on the title-pages. Gounod writes nothing hurriedly: inequalities may exist, and do exist, in the works of one who produces so much; but we are always struck by the earnest and artistic aim which obviously underlies every composition from his pen; and the March now before us is no exception to this rule. After some imposing bars of introduction, the leading subject is given out, simply accompanied with chords, the return of this impressive theme throughout the composition always acquiring fresh interest by the varied nature of the accompaniment. The second subject, in the subdominant, contrasts admirably with the opening melody; and the coda most effectively concludes a piece which, although simple in construction, is well worthy of the reputation of its composer. Both for the organ, and harmonium and pianoforte, this March—now published for the first time in England—should command the attention of the many amateurs of these instruments; but the two transcriptions for the pianoforte forwarded to us we can, from our own knowledge, most conscientiously recommend, not only as sound pianoforte music, but as conveying an excellent idea of the orchestral effects.

Blessed are they that dwell in Thy house. Short full Anthem. Composed by Arthur Page, F.C.O.

[Novello, Ewer and Co.]

THIS is an anthem of modest pretensions but thoroughly deserving much popularity. It is of the ordinary "short and full" type, and not beyond the powers of most choirs who indulge in the luxury of anthems.

Like as the hart. Anthem for four voices. Composed by F. W. Pacey, Mus. Bac., Oxon.

[Novello, Ewer and Co.]

SINCE the very earliest days of musical history, the tendency of composers has been towards writing down more and more clearly their ideas respecting the speed, expression, &c., of their compositions. It is therefore with some surprise that we find a composition of five movements and fifteen pages, by a latter-day Mus. Bac., absolutely without a single mark of expression in the vocal parts. We are sorry to be unable to qualify this sad grumble by saying that the excellence of the work makes up for the other deficiencies. The music shows but little sign of invention, and not much fitness to the sentiment expressed in the words.

Blessed be the Lord God of Israel. Anthem for Advent or S. John Baptist's day. By C. Swinnerton Heap, Mus. Doc., Cantab. [Novello, Ewer and Co.]

THIS is practically a setting of the Benedictus which might be used as a "service" as well as an anthem. The

treble solo to the words, "And thou, child, shall be called the prophet of the Highest," is an exceedingly smooth and agreeable piece of writing, and belongs to a high order of art. The choruses, judged from a "service" point of view, are skilfully and effectively written, and be token the thought of a conscientious and promising artist.

Happy bygone days. Part-song. Words by George Bennett.

The Wayside well. Part-song. Words by Allingham.

Composed by Alexander S. Cooper.

[Novello, Ewer and Co.]

BOTH these songs are very favourable specimens of Mr. Cooper's power of writing simple part-music. "Happy bygone days" has an attractive theme, the harmony enriching, without in any part obstructing, the melody. We especially like the temporary change of key on the words "And all that once was bright and fair;" and there are many other points worthy of much commendation. A quaint effect is obtained in "The wayside well" by the tenors commencing the first two phrases alone, on the repetition of which, after the double bar, the sopranos and tenors unite in octaves.

Greek War Song. Unaccompanied part-song for male voices. Words by Lord Byron. Music by Joseph C. Bridge, B.A., Mus. Bac. [Novello, Ewer and Co.]

MR. BRIDGE has set Byron's stirring words with much success, the bold harmonies materially aiding the effect of the theme, which happily sympathises with the varied feeling of the text throughout. Although the voice-parts are arranged for the pianoforte in small notes, we should recommend that the song be sung without accompaniment.

Cheerfulness. Glee for Male Voices. The words from Shakespeare's "Merchant of Venice."

How dear to me the hour. Glee for Male Voices. The words by Thomas Moore.

Composed by Ciro Pinsuti.

[Novello, Ewer and Co.]

THESE glees—forming two numbers of the "Orpheus" (new series)—are good specimens of Signor Pinsuti's part-music. The true spirit of Shakespeare's poetry has been caught in the first of these compositions; the opening lines—"Let me play the fool, with mirth and laughter"—being set with a characteristic jollity contrasting well with the sudden alteration of feeling on the word "groans," where the dominant harmony of B major is abruptly followed by the chord of G natural, in which latter key the following phrase commences with excellent effect. An equally happy point too is the management of the snatches of laughter, which are skilfully answered by the several voice parts in descending passages, and afterwards sung in rapidly repeated semiquavers by the altos and tenors, against quavers set to the words "With mirth, with mirth," for the two basses. We may safely predict for this clever glee a lasting popularity. "How dear to me this hour" is a more quiet and purely melodic composition, the writing showing the hand of an experienced master throughout. The modulations are always natural and appropriate, and no undue sensational effects disturb the serenity of the music. A feature worth mentioning in this edition is the marking of the places where breath should be taken.

Sonata in C minor, for the Organ, by Robert Hainworth. [Weekes and Co.]

A NOTE on the title-page of this Sonata informs us that it last year gained the prize offered by the College of Organists for an original organ composition. We have therefore given it a very careful examination, and have come to the conclusion that the umpires for the College of Organists must have had a very indifferent set of compositions submitted to them. Mr. Hainworth's Sonata is by no means destitute of merit; he has ideas of his own, and a certain facility in writing; but side by side with really good phrases we find so much crudeness, and in parts such imperfect command over form, that it is impossible to give high praise to the work as a whole. In order that we may not be thought to be merely bringing vague charges against

the Sonata, we will give a short account of each movement, because, with all its faults, it shows decided promise, and if the composer has his weak points indicated to him, he may know how to avoid them in future compositions, and thus succeed in producing work of much higher value.

The Sonata commences with an *Allegro moderato*, written in the ordinary "duplex form," with the first part repeated. Of this movement on the whole we can speak well, though the middle portion is weak, there being no thematic development worthy of the name. The *Larghetto*, in E flat, is decidedly the best movement of the work; the ideas are graceful, and the form clear; though we wish Mr. Hainworth had omitted the florid passages (which are only fit for the piano, and quite unsuited to the organ) on the first staves of pages 12 and 13. At the close of this interesting movement, we find a curious example of the—shall we say?—"amateurish" quality of the work. After the pause on the chord of C flat, eight bars from the end, the composer seems to lose his feeling of the rhythm altogether: anything more confused than the effect of these last bars we never met with in music. The same fault—a total want of feeling for correct rhythm—altogether spoils the third movement, an *Allegretto scherzando*, which is in fact a *Minuet and Trio*. At its commencement we find two phrases of four bars, followed by one of five, then two more of four, followed by one of three. We do not of course mean to say that everything should be capable of being cut up into equal lengths of four bars; but if this is not done there should at least be some reason for the deviation; and we trust that we are not doing Mr. Hainworth an injustice when we say that we fear he had no reason at all, but that the rhythm proved unmanageable. In the *Trio*, which is one of the best-written parts of the Sonata, all is perfectly regular, which inclines us to think that in the first part the composer did not trouble himself about the length of his phrases, but left them to take care of themselves. The *Finale, allegro maestoso*, is in our opinion the weakest part of the Sonata. In the first place, there is no distinct form about it at all; besides this the whole episode in C major (pages 21-23) is altogether unsuited to the organ. Let our readers imagine the effect of scales and arpeggios in tolerably rapid semiquaver triplets ($\text{P}=92$) played (as directed) on the "Great Stopt Diapason, Fifteenth and Double," and accompanied on the Full Swell. The modulations, moreover, are at times very forced, and remind us of Mozart's well-known remark about Abbé Vogler, "He pulls in the keys by the hair of their head." We have analysed the harmony of one passage—page 20, line 2—and, with the most liberal allowance for chromatic chords, cannot make less than nine modulations in eight bars of $\frac{2}{4}$ time.

The shortcomings which we have felt it our duty to point out in this Sonata arise, we think, from two causes. First, from the want of thorough scholastic training. Of counterpoint, in the strict sense of the term, there is hardly a trace; and there is very little of that imitative writing which forms so large an ingredient of the best organ-music. We should recommend Mr. Hainworth to put himself under an experienced teacher, and to thoroughly master the technique of his art; for the power of writing well in the free style can only be acquired by obtaining perfect command over the stricter forms. The other faults we have had to find with the Sonata clearly arise from what we cannot but consider the pernicious influence of the French school of organ-music. Such passages as that in the *Finale*, on which we commented above, are the distinct outcome of the music of Lefèbvre-Wély and Batiste. Would that English writers for the organ would form their style upon German models! Adolph Hesse, Gustav Merkel, and many others who might be named are the legitimate successors of the old school of organ-playing; and though their compositions may occasionally be somewhat dry and pedantic, we consider these faults infinitely smaller and more pardonable than the flashiness and tawdriness too often characteristic of the French school.

Andante for the Organ. By H. J. Martine.
[Simpson and Co.]

We are sorry to be unable to discover Mr. H. J. Martine's reasons for publishing this composition. It contains, con-

sidering its length, a remarkable collection of consecutive fifths, and the notation occasionally is more than questionable.

New Gradus ad Parnassum. One hundred Studies for the Pianoforte. Selected, the fingering supplemented, and revised by E. Pauer. [Augener and Co.]

HERR PAUER has done well to commence his preface to this work by acknowledging the value of Clementi's "Gradus ad Parnassum;" for assuredly many pianists who have attained a thorough mastery over the keyboard owe very much of their purely technical proficiency to a careful study of the admirable exercises contained in this volume. Since the first appearance of Clementi's great Pianoforte School, however, sixty years have elapsed; and although the advance has been so gradual that the term "higher development" is really no more applicable in the present day than at any other period from the time of Emanuel Bach, there can be no doubt that, as Herr Pauer says, "technical execution has made immense progress. Many passages or figures of which we recognise merely a germ in Clementi's compositions, have grown to large dimensions; the richer-toned modern pianos have suggested a variety of effects which Clementi could not have foreseen; the wider compass of the instrument invited 'gymnastic evolutions,' as Beethoven already used to call the technical feats for which the keyboard at Clementi's time scarcely offered room enough." This is scarcely the place to discuss whether this invitation to what Beethoven called a display of "gymnastic evolutions" has not been somewhat too freely accepted, and that a race of what the same authority contemptuously termed "passage-players" has not been thus created: suffice it to say that the compiler of this "New Gradus ad Parnassum," accepting the fact that more modern exercises are now imperatively called for, has worthily accomplished the task of supplying this want, and in eleven volumes has furnished the pianist with studies containing every executive difficulty, selected (with the exception of two by Herr Pauer) from the works of the most accredited pianoforte writers, and including many by composers comparatively unknown. We hardly agree with Herr Pauer's almost total exclusion of the studies of Moscheles, Sterndale Bennett, Herz, Bertini, and several others, on the ground of their having "a place in the musical library of every industrious student," for certainly the same objection might apply to the names of many admitted into the volume—such, for example, as Chopin; yet we are bound to say that in every case the exercises have been most judiciously chosen. The work is divided into separate "Schools," each one devoted exclusively to studies for the cultivation of a particular touch, or for the practice of a special difficulty. These parts are lettered from A to L, and thus arranged: A. Scales and Velocity; B. Studies in Thirds and Sixths; C. School of the Shake; D. School of the Arpeggio; E. Wrist Studies; F. School of Octaves; G. Studies in Chords; H. Extensions in Arpeggio-chords; J. School of the Staccato; K. School of the Legato; L. School for the Left hand. Some of these sections contain as many as fifteen exercises, and others only three, but all are happily selected as illustrations; and the care with which every passage requiring such aid is fingered adds materially to the value of the studies. Teachers and students owe a deep debt of gratitude to Herr Pauer for the excellent manner in which he has collected and arranged his materials; and there can be no doubt that the "New Gradus ad Parnassum" will meet with all the recognition it deserves.

Rondo Grazioso, for the Pianoforte. Composed by J. Baptiste Calkin. [Stanley Lucas, Weber and Co.]

THE graceful models of pianoforte music for the drawing-room written by Sterndale Bennett at a time when brilliant operatic fantasias almost exclusively occupied the attention of amateurs, have exercised a most beneficial effect upon the art; for not only are they intrinsically so good as to have lived down the neglect with which they were at first treated, but they have given an impetus to other composers to add to the stock of such pieces as the demand for them increased. How many "Rondo Piacevoli," under various titles, are constantly appearing; and even the same composer's charming little sketch, "Pas triste, pas gai," has given rise to several—perhaps uncon-

sious—imitations, which, although inferior to the original, may be conscientiously recommended both for practice and performance. Mr. Calkin always writes like an artist; and despite the fact of his "Rondo Grazioso" reminding us in many parts of Sterndale Bennett—especially of his Rondo already referred to—we accept it with pleasure as a wholesome contribution to the amateur's portfolio. The melodious opening subject, given according to the conventional style, with accompanying *arpeggios* for the same hand, contrasts effectively with the second theme; and the passages, which flow naturally from the general design, although demanding careful practice, lie well under the hand.

Edith. Joyous Moments, No. 1. Composed by James Robinson. [Alphonse Bertini and Co.]

We confess to have been somewhat puzzled with the title of this piece, until we found on the title-page that the same composer had published a series of "Joyous Moments," one being called "Magnolia," another "An Evening Song," and a third "Scandinavia." We are glad to find that Mr. Robinson can always write in so happy a mood—for most musicians have their hours of thoughtfulness, which are indelibly stamped upon their works—but even presuming that there is anything particularly "joyous" in an expressive *legato* melody, with accompanying *arpeggios* divided between the two hands, we should be glad to have this feeling expressed in less conventional language. In truth, we are perfectly weary of this pattern, which has years ago been worn threadbare, and pant for a bar of healthy music as a prisoner long confined in a dark cell pants for a breath of fresh air. We do not wish to diminish the composer's "Joyous Moments," but care not to share them with him until he has something new to say.

Gavotte des Bergères. Pour le Piano, par Cleveland Wigan. [Goddard and Co.]

THERE is a sufficiently pastoral character about this Gavotte to justify its title; and moreover, it is tuneful and vivacious enough to insure its welcome under the fingers of one who can throw the requisite amount of life into the notes. Apart from the attraction of these old dances in a musical point of view, there is much to be said in their favour as pieces for students. Modern school-music has so much fostered the idea of the left hand being a mere attendant upon the right that it is quite time a protest were entered against it; and Gavottes, as good as this by Mr. Wigan, should be encouraged by all who wish well to the cause.

FOREIGN NOTES.

THE hundredth anniversary of the foundation of the Munich Hof-Theater is to be celebrated in October next in a manner befitting the great artistic traditions of that institution.

Herr Richard Wagner's new music-drama entitled "Parsifal," the "poetic basis" of which has already been the subject of a review in this journal, has, according to the *Neue Berliner Musik Zeitung*, just been completed. It is said that Herr Jäger, of the Stadt-Theater at Hamburg, has been intrusted by the poet-composer with the rôle of the hero, and is at present engaged upon the study of his part under the master's supervision at Bayreuth.

The praiseworthy activity displayed by the Hamburg Stadt-Theater under the direction of Herr Pollini, may be instanced by the fact that during the period from August, 1877, to June of the present year no fewer than ten new operatic works have been presented by that institution. A complete cyclus of Herr Wagner's operas, commencing with "Rienzi" and to conclude with "Götterdämmerung," has been foreshadowed by the energetic management for the coming season.

The centenary of the birth of the organist and composer Hans Gänsbacher, the friend and fellow-pupil, under the Abbé Vogler, of Carl Maria von Weber and Meyerbeer, was commemorated last month by a music-festival held at Sterzing in the Tyrol, where he was born. The performances, which consisted exclusively of works by the deceased composer, were chiefly sustained by the Innsbruck Musik-Verein. Gänsbacher died in 1844, as Dame-Capellmeister, in Vienna.

Dr. Ferdinand Hiller has been elected a corresponding member of the Société des Compositeurs de Musique of Paris.

The preparations for the performance during next season of the entire tetralogy "Der Ring des Nibelungen" are actively carried on at the Leipzig Stadt-Theater with the co-operation of Capellmeister Seidel, of Bayreuth. The work is likewise to be taken in hand shortly on the Cologne stage.

The widow of the composer Franz von Holstein has, in memory of her late husband, founded a domicile at Leipzig for the accommodation of six young artists pursuing their studies at the Conservatorium of that town.

Madame Adelina Patti will give a series of representations at the Kroll'sche Theater at Berlin during next October.

At the gala-dinner, given at the White Hall of the Royal Palace at Berlin, on the occasion of the inauguration of the European Congress, the music performed by the band of the Imperial Guards included the following numbers, viz.: Overture to "Iphigenia in Aulis" (Gluck); Introduction and Bridal Chorus from "Lohengrin"; Symphony in G major (Haydn); two Hungarian Dances (Brahms); and Haydn's Serenade.

The Frankfort Stadt-Theater was completely destroyed by fire last month, the library and costumes only having been rescued from the fury of the flames.

The performances of the Imperial Opera of Vienna came to a close on the 1st. ult., and will probably be resumed in October next, with the production of Herr Wagner's "Siegfried," that work having been for some time in course of preparation.

Not the least interesting among the musical relics just now exhibited in connection with the Paris International Exposition is the original score of Mozart's "Don Giovanni," of which Madame Pauline Viardot is the fortunate possessor.

M. Eugene Delaplanché, the sculptor, has been awarded a gold medal of the value of 4,000 francs, for his statue representing "La Musique."

Messrs. John Brinsmead and Son's well-known "Gold Medal Pianos" occupy a conspicuous position in the instrumental section of the Paris Exhibition, where the special qualities of the instruments are being displayed in afternoon performances given by eminent pianists, including the Chevalier de Kontsky, M. Tamplin, Mdlle. de Pierpont, and Madame Detournelle-Dessirier.

Among the musical remains of Rossini a number of unpublished compositions, vocal and instrumental, have been discovered, the great majority of which were probably never intended for publication by their author. These include nearly seventy pieces for the pianoforte, all of them bearing titles such as "Prélude rococo," "Bolero tartare," "Spécimen de l'ancien régime," "Spécimen de mon temps," "Valse antidansante," "Prélude hygiénique," "Prélude baroque," "Prélude convulsif," &c. As musical curiosities may be quoted "Six préludes sur la gamme chinoise" (the Chinese scale), "Echantillon mélodique sur les noires de la main droite," "Une caresse à ma femme," "Un mot à Paganini" (for violin and pianoforte), &c. The collection also includes a Requiem for contralto and a vocal composition on the death of Meyerbeer.

Popular Concerts have been instituted at Turin under the direction of Signor Mancinelli. The Società Musicale Romana has recently given an interesting concert performance of Mercadante's Opéra "La Vestale," under the baton of a young amateur, the Marchese Teodoli. At the Theatre Goldini, at Venice, the first performance of an Opera by Fernando Caballero, entitled "La Marseillaise," has met with a good reception. The production at Seville of Meyerbeer's "L'Africaine," in which Signor Tamberlik took part, is said to have achieved an almost unprecedented success.

An interesting volume from the pen of Giovanni Trojo has just been published at Milan, entitled "Muzio Clementi, la sua vita, le sue opere, e sua influenza sul progresso dell' arte."

We have to record the death, which occurred at Paderborn in June last, of Otto Gerke, a composer of merit, and universally esteemed in Germany. He was born in the year 1807, and had been a pupil of Spohr and Hauptmann.

The death is also announced in German papers of Anton Deprosse, the gifted writer of *Lieder* and the composer of an Oratorio, "Die Salbung David's." He was only forty years of age.

At Paris, died, on the 2nd ult., J. Bazin, for years a professor at the Conservatoire, and member of the Institut de France.

CORRESPONDENCE.

THE TENOR CLEF.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I notice in the June issue of the MUSICAL TIMES a letter from Mr. F. Whitaker advocating the use of the tenor clef on the third space, thus making the letters of the lines and spaces agree with those of the G clef and still preserve the true position of the tenor part.

Permit me to remark that this custom has prevailed to a large extent in this country for some years past, and many of the publications of the houses of Oliver Ditson and Co., G. D. Russell and Co., of Boston, and John Church and Co., of Cincinnati, have the tenor clef so printed. Tenor singers have found the plan to work well, and it is growing in favour with publishers.—Truly yours,

ALFRETON HERVEY.

Newark, N.J., U.S. of America, June 22, 1878.

LONDON UNIVERSITY MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The essay of your correspondent, Mr. Statham, upon the recently published regulations for musical degrees at the University of London is an interesting paper. Into many of the questions raised by Mr. Statham I do not propose here to enter; but, whether the London University has or has not in elevating its curriculum so much, as you say, "overshot the mark," two things at least are certain: (1) Professional musicians as a body have hitherto been deficient in knowledge outside their own profession; and (2) Associating as they do with the high-born, the wealthy, and the educated classes, they are, by the want of general culture, placed at a disadvantage both as regards themselves and the art they profess. Indeed, this has been so well expressed in your paper that I cannot do better than quote the words in page 378 of the last number of the MUSICAL TIMES: "There is nothing more required in the musical profession, or which would tend more to elevate it in social estimation, than a higher standard of general culture than at present for the most part exists within its ranks." And in a few sentences further the writer proceeds to advocate "a matriculation examination such as would insure that the candidate had received a fair liberal education."

Now, these are two admirable paragraphs, and had the writer gone on to state that precisely what he advocated, and which existed at no university twenty years ago, was introduced (solely at my instance) into the Dublin curriculum in 1861, this letter would have been unnecessary. I cannot understand why Mr. Statham, who seems so well made up on these matters, should be unacquainted with so important a phase of the question; or why, knowing it, he should ignore what has been admitted by all graduated musicians, from the eminent professors at Oxford and Cambridge downwards. I, however, think it due to the honour and status of the ancient foundation of Queen Elizabeth to inform the readers of your excellent periodical once for all that, as in the admission of Dissenters and Roman Catholics to university privileges, so in the literary education of her musical graduates, the University of Dublin has led the way, and been even in advance of her distinguished sisters of Cam and Isis. In claiming insertion for these lines, I would appeal to that proverbial love of fair play which distinguishes Englishmen; and I trust that, by means of the publicity of a protest in the MUSICAL TIMES our claims to originate this important reform will not again be ignored.—Your faithful servant,

ROBERT STEWART.

Trinity College, Dublin, July 10, 1878.

[We print Sir R. Stewart's letter, though it seems hardly called for. The article he refers to was not upon musical education generally, but on the London University curriculum; and, as not the slightest reference was made to either of the two leading English Universities, it can hardly be matter for complaint that no reference was made to Dublin.—ED. *Musical Times*.]

"SPEECH IN SONG."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your review of this book there are a few slight errors, and as Mr. Ellis has not noticed them I have ventured to point them out, at the same time giving the *raison d'être* of the Glossic symbols objected to.

OA is an historical digraph denoting the sound of o in oak, and not "recoil," which is marked by special symbols. The hiss TH in thin, and the buzz DH in DHEN (*then*). The first of these two digraphs is historical (reserved for the hiss in Glossic). DH is formed from it by analogy. Of course neither T, D, nor the H's are sounded. The sounds may be generated by slightly releasing the contact of the dental T and D of modern Greek. The difference between the two sounds is the same as for any other pair of "flated" and "voiced" consonants, viz., the vocal chords are relaxed for the one, and vibrate for the other. The tongue position is identical. This may be verified by assuming the TH position, and alternately forcing "voice" and "flatus" over the tip of the tongue. If your reviewer produces the buzz with the tongue touching the lower gums only, he can do more than any ordinary Englishman.

The digraph KH for the hiss in ach (AAKH) is so written because the sound may be generated by slightly releasing the contact of K. Neither K nor H are sounded. This hiss is denoted in ordinary Spanish spelling by j, or g before e or i. To confound this sound with our aspirates is a very common English error. As a German once remarked to me, "The English always try to break their throats over this sound."

The trigraph KY'H for the hiss in ich (æk'y'h) is so written because the sound is derived from a palatalised K (written KY' in Glossic) by slightly releasing the contact.

The H of the above symbols conventionally represents a continuous consonant, and the other letters the contact from which it is derived.—Yours truly,

D. P. W.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

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BRIEF SUMMARY OF COUNTRY NEWS.

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AMPLEFORTH.—The programme of the Concert given at St. Lawrence's College on the 9th ult. was rendered additionally interesting by the production of an Oratorio, the words written by one of the Fathers of the Monastery, and the music composed by Herr Placide von Tuggerer, Professor of Music at the College. The subject of the work is the "Martyrdom of St. Lawrence," and its success was highly creditable to all concerned.

BANBURY.—A number of ladies and gentlemen, members of the Banbury Choral Society, lately presented Mr. G. A. Hardacre with a handsome clock and purse as a mark of their appreciation of his valuable services during the past three seasons. The clock was supplied by Messrs. Walford and Son.

BEDALE.—The Church of St. Mary and St. Joseph, Aiskew, was opened on Thursday, the 4th ult., by the Bishop of Beverley. The total cost of the church will be about £2,000, most of the money being a gift by the will of Catherine Lady Throckmorton, and the site, together with the presbytery, the gift of Lord Beaumont. The Rev. Mr. Lacy, of Masham, officiated at High Mass, assisted by the Rev. E. Pearson,

of Leyburn, and the Rev. A. Galli, of Thirsk. The choir of St. Francis Xavier, Richmond, sang Mozart's Mass (No. 12) and Haydn's (No. 2) most charmingly. Mrs. Swarbreck, the Misses Priestman, Mr. H. C. Priestman, and Mr. E. D. Swarbreck giving the solo parts. Mr. J. H. Kooks, organist of the Parish Church, Richmond, accompanied and performed as voluntaries "Andante" (Batiote), "Fugue" (J. S. Bach), and Costa's "Triumphal March" from *Naaman*. The Church was crowded, many of the clergy and laity from the neighbouring towns being present.

BIRMINGHAM.—A grand Promenade Concert was given at the Botanical Gardens, Edgebaston, on Wednesday, June 26. The vocalists were Miss Jessie Royd, who sang "Ombra leggiere" from *Dinorah*, and "Lo! here the gentle lark!" Mr. Bywater, whose selections were "Tell me, Mary, how to woo thee?" "The Pilgrim of Love" and "Tom Bowling," and Mr. Lander, who gave the popular songs, "I fear no foe," and "Nancy Lee," and joined Miss Royd in the duet (from *Don Giovanni*) "La ci darem." The orchestral selections included Beethoven's Overture *Fidelio*, Aubert's *Zanetta*, Rossini's *William Tell*, Gounod's "Funeral March of a Marionette," and other pieces. Mr. Gilmer conducted, and the whole Concert was a great success. A second Promenade Concert was given on Saturday the 13th ult., when a capital programme was well performed under the direction of Mr. S. Blythe. The vocal pieces were rendered by Mrs. Bellamy, Mr. W. Young, and a glee party. There was a good attendance on each occasion.

BRIDLINGTON.—On Monday evening, the 15th ult., the organ built by Mr. Thomas Lowe, of Sheffield, for the Congregational Church was opened by Dr. W. Spark, Organist of the Leeds Town Hall, who gave an Organ Recital which was highly appreciated by a large audience. At the close of the Recital the Rev. M. Smit proposed a vote of thanks to Dr. Spark, which was seconded by the Rev. G. Barrans, and carried unanimously.

DEWSBURY.—The sixth Annual Festival of the District Choral Union was held in Liversedge Church on Saturday evening, June 29, when fourteen choirs, numbering about 350 voices, took part. The small old-fashioned organ was supplemented by an efficient string band, free accompaniments for which to all parts of the service (Psalms and Canticles included) were written by the Rev. J. A. Seaton and T. L. Chadwick, Esq. The service included Gounod's Anthem, "Sing praises" and Garrett's "Te Deum" in F. The Rev. J. A. Seaton, Vicar of St. John's, Cleckheaton, as in former years, trained the choirs and conducted at the service. An excellent sermon was preached by the Rev. Canon Temple, Vicar of St. John's, Leeds.

DUMFRIES.—For fully eighteen months Mr. James Broom Lawson, son of Mr. Lawson, clothier, Dumfries, has officiated gratuitously as organist in the Wesley Church here. The congregation, thoroughly appreciating his valuable services, gave expression to that appreciation on the 9th ult. in the vestry, when a handsome volume of organ music, bearing a suitable inscription, was presented to Mr. Lawson, together with a massive gold ring—the volume being furnished by Mr. Ewer and Co., London, and the ring by Mr. Seiffert, Dumfries.

FARNWORTH (NEAR BOLTON).—On Thursday evening, the 4th ult., Mr. Eccles, of Darwen, gave an Organ Recital in the Market Street Church, interspersed with a few choral and solo pieces by the choir, which were exceedingly well rendered. The choir was under the conductorship of A. Barnes, Esq., B.A. The programme included Handel's Second Organ Concerto, Mendelssohn's "Hear my Prayer," Bach's Toccata and Fugue in C major, Cherubini's "O Salutaris Hostia," Haydn's Air with variations (organ solo), and Eccles' Anthem, "Praise ye the Lord."

GLASGOW.—The members of the St. George's Choral Union gave their fourth and last Concert of the season on the 3rd ult., before a large and appreciative audience, in the Kibble Palace Botanic Gardens. The performance of the various pieces showed a marked improvement on their former efforts. The solo vocalists were Miss Struthers and Miss Boyle, both of whom received well-merited applause. Solos on the violin were contributed by Mr. J. B. Heron. The Conductor was Mr. W. Moodie, and the accompanist Mr. John Turnbull.—Under the title of "The Glasgow Select Choir," the Association for some time known as "Mr. Lambeth's Choir" will continue to give Concerts as formerly, a considerable number of new pieces having recently been added to the *répertoire* of the Society. Until a permanent Conductor is appointed, the choir will be under the direction of Mr. James Allan.

HALIFAX.—On the 3rd ult. Dr. Roberts, Organist and Choirmaster of the Parish Church, gave an Organ Recital from the works of Bach, Mendelssohn, and Handel, in the Brunswick Chapel, Rhodes Street; on the occasion of the opening of the new organ, built by Messrs. Wordsworth and Maskell, of Leeds. The instrument, which consists of three full manuals and pedal, reflects great credit upon the builders.

LEEDS.—On Sunday, June 30, the third annual Service of Praise was given in Salem Chapel, Hunslet Lane, before a crowded congregation. The first part of the service consisted of selections from Haydn's *Creation*, both the solos and choruses in which were rendered with excellent effect. The second part was devoted to Mendelssohn's *Lauda Sion*, which on the whole went fairly well. The solo vocalists were Miss Jenny Winkworth, Miss Williams, Mr. Thompson, Mr. Billington, Mr. Deatly, and Mr. Burniston, to whom great praise is due. The choir, numbering nearly seventy voices, included members of the Philharmonic and other musical Societies in the town, and the instrumentalists were thoroughly efficient. Mr. Toothill conducted, and Mr. J. Wilkinson presided at the organ.

NEW MILL (NEAR HUDDERSFIELD).—On Sunday the 7th ult. the Annual Festival in connection with the Christ Church Day and Sunday Schools was held. The musical portions of the Services were very effectively rendered by the choir, accompanied on the organ by Mr. C. E. Holmes. The anthem in the morning was Mozart's Motett No. 1, *O God, when Thou appearest*, and in the evening Mendelssohn's *Hear my prayer*, the solo being well sung by Miss Annie Jenkinson. The "Magnificat" and "Nunc dimittis" were sung to Russell in A. In the afternoon the children assembled in the schoolroom previous to the service, and marched in procession to

church, where an appropriate address was delivered by the Rev. B. J. Holmes, Vicar of St. Mary's, Berwick-on-Tweed. The anthem in the afternoon was "Hosanna" (Jackson, of Masham). Special hymns were sung at all the services with much vigour, taste, and precision.

OXFORD.—The Professor of Music gave his Terminal Lecture on June 27. The subject was "German and Italian Composers for the Organ." After characterising the school of Bach with a brief account of his sons and chief pupils, the Professor concluded the German division of his subject with Albrechtsberger, Mendelssohn, Hesse, and Schumann. A considerable part of the lecture was devoted to indicating the injurious effects that were produced in the music of the last-named composer by defective musical training and by his ungoverned desire of novelty at any price. Passing to Italy, the Professor made especial mention of Domenico Scarlatti and Padre Martini, and lamented that so few of the works of the latter composer were published—a regret brought home to the audience by the performance of a charming Gavotte. The illustrations, which, besides this Gavotte, included specimens of organ music by W. F. Bach, Berlin, Albrechtsberger, Mendelssohn, Schumann, Hesse, and Scarlatti, were excellently played by Mr. Parratt.

SHERBORNE.—The announcement that C. S. Whitehead, Esq., B.A., was to give a Lecture on Sound, in connection with the Musical Society, on Tuesday evening, the 2nd ult., brought a large and appreciative audience to the Town Hall. The lecture was illustrated with the most varied experiments, all of which were highly successful. Especially good were the experiments with Chladni's plates, in which the sand-figures were reflected on to the ceiling of the room by means of a powerful lime-light. Mr. Whitehead's explanations were lucid, and sufficiently untechnical to be understood by the people, and were frequently enlivened by witty anecdotes and pointed epigrams. Mr. Walker ably assisted the lecturer, and greatly added to the smoothness of the experiments. We understand that a handsome balance has been realised in favour of the Society.

SHEREBURY.—A successful Concert was given in the Music Hall, on the 5th ult., by the members of the School Choir. The first part of the programme was sacred, the second secular. The Concert was opened with an Organ Solo Fantasia (Bunnett), and a Quartett from Rossini's *Moses in Egypt*, "My heart sinks within me." The Chorus, "How excellent," from Handel's *Saul*; the Solo, "Shall I in Mamre's fertile plain" (Handel's *Joshua*); and the Chorus, "For all these mercies" were much applauded. In the second part, Flotow's Overture to *Stradella*; Claribel's "Little bird, little bird;" the part-songs, "The Hop-pickers" (E. Phipps) and "Love in May" (T. Lefevre), and the Chorus, "Hark!" from *Lucia di Lammermoor*, were all well received. Mr. W. C. Hay conducted.

TOTTENHAM.—On Thursday the 11th ult. an Evening Concert for a benevolent object was given at the Masonic Hall, under the direction of Mr. William Miller. The following artists took part:—Mdle. Marie Leipold, Miss Maude Clinton, Miss Rose Davis, Mr. C. A. White, Mr. Geo. Weige, Herr Alfonse Seneca, Herr Leipold, Mons. Claude Jacquinot, the British Vocal Quartett (Messrs. Collins, Upton, Kift, and Tremere). Messrs. A. and W. Miller, Herr Leipold, and Miss Davis were the accompanists. The Concert was an entire success, and greatly appreciated by a large audience. Among the noticeable features was the playing of Messrs. Leipold and Jacquinot and the singing of the British Vocal Quartett. The artists generously gave their services.

WOOLWICH.—A very handsome chancel to the Church of SS. Michael and All Angels was opened on the 1st ult. by the Lord Bishop of St. Albans. During the octave of services the music was admirably rendered by the choir of the church, assisted by several members of the choir of Christ Church, Clapham, under the directorship of Mr. Richard Lemaire, the honorary Precentor of S. Michael's, who is also Organist and Precentor of Christ Church, Clapham. On Sunday the 7th ult. a new setting of the Communion Service was well rendered by the choir, aided by wind and stringed instruments. The composition was written by Mr. Lemaire expressly for this service. Mr. Hack, the Organist of S. Michael's, ably presided at the organ during the week.

ORGAN APPOINTMENTS.—Mr. Thomas Mountain, Organist and Director of the Choir to St. Stephen's, Westbourne Park.—Mr. E. Charles Gaskin, Organist and Choirmaster to St. Mary's Church, Basing, Hants.—Mr. W. H. Holt, Organist and Director of the Choir to Emmanuel Church, Dulwich.—Mr. Thomas Miel, jun., to St. Julian's, Southampton.—Mr. Thomas J. Vine, Organist and Choirmaster to Christ Church, Fulwood, near Preston.—Mr. Herbert Stammers to St. Cuthbert's Church, Everton, Liverpool.—Mr. Arthur Noel Newling, Organist and Choirmaster to All Saints', Liverpool.—Mr. W. H. Fenney, Organist and Choirmaster to St. Mary's Episcopal Church, Broughty Ferry, Dundee, Scotland.—Mr. H. Harford Battley, Organist and Choirmaster to the Parish Church, Fetcham, Surrey.—Mr. W. J. Hutchins, Organist and Choirmaster to Esher Parish Church, Surrey.—Mr. Samuel Moore, to St. Andrew's, Stoke Newington, N.—Mr. W. F. Austin, Organist and Choirmaster to St. Mark's, Myddleton Square.—Mr. Arthur Briscoe, Organist and Director of Choir to St. Ethelburga's, Bishopsgate.—Mr. James Bellamy, Organist and Choirmaster to the Parish Church, West Hackney.

CHOIR APPOINTMENTS.—Mr. Thomas Leaver, Choirmaster to Besses Congregational Church, near Manchester.—Mr. Robert Showman Thorpe (Bass) to St. George's, Hanover Square.—Mr. Frank Ashby, Choirmaster to St. Mary's Church, Frome Selwood.

OBITUARY.

On the 1st ult., at Southend, Essex, Mr. W. WILKINSON, Professor, Royal Academy of Music, aged 54.

On the 4th ult., at Ye Byrde's Nest, Lyndhurst, ELLEN DICKSON ("Dolores").

DURING THE LAST MONTH.

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14. Pretty Village Maiden (<i>Peasants' Serenade Chorus</i>)	From Gounod's "FAUST,"
15. The soft Winds around us (<i>The Gipsy Chorus</i>)	From Weber's "PRECIOSA,"
16. See how lightly on the Blue Sea (<i>Senti la danza invitaci</i>)	From Donizetti's "LUCREZIA BORGIA,"
17. See the Moonlight Beams (<i>Non av Motto</i>)
18. On yonder Rocks reclining
19. Happy and light
20. Come, come away (<i>Ah! que de moins</i>)
21. Hymen's torch (<i>Il desin</i>)
22. Come on, Comrade (<i>The Celebrated Chorus of Old Men</i>)
23. 'Gainst the Powers of Evil (<i>The Chorale of the Cross</i>)
24. O Balmy Night (<i>Com' è gentil</i>)
25. Haste o'er the hills (<i>Introductory Chorus</i>)
26. Come, sing the Song (<i>Opening Chorus</i>)
27. With fair Ceres (<i>The March Chorus</i>)
28. The Tuneful Song of Robin's Horn (<i>Tyrolean Chorus</i>)
29. The Chorus of Huntsmen
30. Hark! the distant hills (<i>Hunting Chorus</i>)
31. Hence! away with care
32. Hail to the Bride
33. Hark! music stealing! (<i>subject from Overture</i>)
34. A bridal wreath we twined (<i>Chorus of Bridesmaids</i>)
35. Behold, how brightly breaks the Morning! (<i>The Barcarolle</i>)
36. From hill to hill resounding (<i>subject from Overture</i>)

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(To be continued.)

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